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इदमु त्यत् पुस्तमं पुस्ताज् ज्योतिः (ऋक्, IV.51.1)
'This ever-recurring Light of the East'



Editor :
Indu Sharma

Joint Editor :
Ranvir Singh

**INSTITUTE OF SANSKRIT AND
INDOLOGICAL STUDIES**

KURUKSHETRA UNIVERSITY

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EDITORIAL

We express our happiness while publishing the present issue of 'Prācī-Jyoti'. The present issue is the self-evident proof of the stages of development that it has crossed since the time of its first publication. We are sure that this issue will prove to be invaluable for the scholars as it carries up-to-date information of the work being done in the field of Sanskrit and Indology.

Presentation of every new volume of 'Prācī-Jyoti', the Digest of Indological Studies, in the deserving hands of the Indologists of India and other countries of the world is a matter of profound joy for us. This Journal is a regular publication of our Institute. The present issue combines Volumes XXXII - XXXIV (1996-1998). This issue contains 634 abstracts of important research papers published in reputed research journals of indology throughout the world.

The time-lapse is due to the late availability of the required journals published in India and abroad. We request Universities and Indological Institutions to observe more punctuality in sending the necessary information to help us avoid such lapse in future.

The readers of this Journal are heartily invited to contribute the abstracts of their papers published in any Research Journal, from time to time, for inclusion in the Digest.

Our indebtedness to our esteemed Vice-Chancellor, Shri R.S. Chaudhary, I.A.S. (Retd.) is inexpressible in words. It is due to his keen interest and exemplary contribution to the development of Sanskrit and Indological Studies that Prācī-Jyoti published by this University is reaching in your hands.

We express our heart-felt gratitude to the University Grants Commission for subsidizing the publication cost of this Journal by providing financial assistance. We are also obliged to the institutions, subscribers and scholars for their hearty support and patronization of this publication.

We find no words to thank our worthy Registrar, Dr. Hawa Singh, who has rendered all help with an open heart for this publication.

This publication is the result of the joint efforts of our colleagues Dr. Shri Krishna Sharma and especially of Dr. Ranvir Singh, the Joint Editor, who is looking after its timely and flawless publication.

I would like to acknowledge personally the assistance rendered by my other colleagues – Miss Gian Devi Gupta, our Librarian, Mrs. Kamla Arora, Proofreader and Dr. Brij Mohan Sharma, Manuscript Copyist. I appreciate all the members of the non-teaching staff – Shri Y.N.Saini, Superintendent, Mrs. Azadwati Rana and Mr. Satish Kumar, who handle the office-work of Prācī-Jyoti.

I am also thankful to Shri M.K. Moudgil, Manager, Printing and Publications of our University, along with his staff for their cooperation and sincere efforts for bringing out this issue.

Aware we are of the visible lapses and lacunae. Apology is not and cannot be a remedy, but we will be more careful for ensuing volumes.

INDU SHARMA

CONTENTS

	Pages
EDITORIAL	i-ii
CONTENTS	a
CONTENTS OF SECTIONS AND ABRIDGED RESEARCH PAPERS	i-xxviii
AUTHOR'S INDEX	xxix-xxxvi
INDEX OF JOURNALS CONSULTED FOR ABRIDGEMENT	xxxvii-liii
LIST OF SUMMARY CONTRIBUTORS	liv
LIST OF REVIEW CONTRIBUTORS	lv-lvi
SUMMARIES OF RESEARCH PAPERS	1-308
REVIEWS	309-339
INFORMATION OF RESEARCH CONDUCTED/ BEING CONDUCTED AT DIFFERENT UNIVERSITIES/INSTITUTIONS IN INDIA	341-376
RESEARCH INSTITUTIONS IN INDIA	377-378
BOOKS RECEIVED	379-380
OUR CORRESPONDENTS FOR RESEARCH INFORMATION	381-382

CONTENTS OF SECTIONS AND ABRIDGED RESEARCH PAPERS

	Page 1-7
SECTION I- ARCHAEOLOGY	
1. An Attempt towards the Interpretation of Rock Paintings at Kethavaram, Kurnool District of Andhra Pradesh.	1
2. Identification of Mithilā.	2
3. Bhāratiya Purātattva : Hamāre Atīta kā Bhaviṣya (Indian Archaeology-Future of our Past). (Hindi).	2
4. Art Remains from Jaintipur.	2
5. Terracottas and Its Relation With Tribal Tradition of Worship in Gujarat.	3
6. Discovery of a New Copper Hoard Site in Fatehpur District (Uttar Pradesh).	3
7. A Goblet from Ancient Mesopotamia Bearing Symbols of Soul of Life and Longevity.	4
8. Astral Proper Names in India : An Analysis of the Oldest Sources, with Argumentation for an Ultimately Harappan Origin.	4
9. Rājasthāna kā Vasantagarh Durga (Vasantgarh Fort of Rajasthan). (Hindi).	5
10. Alwar Nagara Kī Sthāpanā : Punarvicāra (Establishment of Alwar City – A Review). (Hindi).	5
11. Indian Archaeology, a Review; Guide to Excavated Sites 1953-54 through 1984-85.	5
12. Relics of the Protohistoric Art in Punjab and Haryana.	6
13. The So-Called 'Paśupati' on a Mohenjo-Daro Seal – A Reinterpretation.	6
14. Purātattva (Archaeology). (Hindi).	7
SECTION II- ARTS AND CRAFTS	
15. Some Folk-Sculptures Preserved in the Assam State Museum.	8-19
16. Mewāḍa kī Mūrtiyon va Citroṇ men Śailīgata Sāmya (The Similarity of Style between Sculptures and Paintings of Mewad). (Hindi).	8

17.	Vāstukalā kī Bhavya Saṃracanā : Telī kā Mandira (The Temple of Teli : A Marvelous Architectural Construction). (Hindi).	8
18.	An Interesting Image of Balarāma.	9
19.	The Origin of Brāhmaṇical Temple : A Reassessment.	9
20.	Aitihāsika Sthaloṅ kī Durdaśā (Bad Condition of Historical Places). (Hindi).	10
21.	Miniature Paintings from India in the New York Public Library.	10
22.	Mewāḍ kī Mūrtikalā men Śikāra Dṛśyoṅ kā Aṅkana (Hunting Scenes of Mewāḍ Sculptures). (Hindi).	10
23.	Mewāḍ kī Mūrtikalā men Pārthiva Jagat kā Pradarśana (Display of the Material World in the Sculptures of Mewāḍ). (Hindi).	11
24.	Gudḥa kī Viśālakāya Śiva Pratimā (The Huge Śiva Idol of Gudḥa). (Hindi).	11
25.	A Vijayanagar Temple at Somapalem (Chittoor District).	12
26.	Images of Natarāja from Somanātha Temple.	12
27.	A Unique Image of Uṣṭravāhinī Devī from Moḍherā Sun Temple (N.G.).	12
28.	Terahī kā Mūrti-śilpa (The Sculpture of Terahi). (Hindi).	13
29.	Dhubelā Saṅgrahālaya men Saṃrakṣita Khajurāho kā Mūrtiśilpa (Khajuraho's Idols Preserved in Dhubela Museum). (Hindi).	13
30.	Jaipur kī Laghu Citrakalā kā Tithi-Krama-Vikāsa (Chronology of Miniature Paintings of Jaipur). (Hindi).	13
31.	Gupta Kāla men Śilpa Udyoga (The Craft Industry of Gupta Period). (Hindi).	14
32.	An Early Image of Lakulīśa from Eastern India.	14
33.	Iconography of Cuṇḍā.	15
34.	Mārawāḍa men Bhatti – Citron kī Paramparā ke Prācīnatama Ulekha (Oldest References of Mārawāḍa Wall Paintings). (Hindi).	15
35.	Conception of Rājya-Lakṣmī and her Plastic Representation in Indian Art (Figs. 1-16).	15
36.	Jahangir as a Connoisseur of Art.	16

37.	Brahmā in the Brāhmanical Art of South-East Asia.	16
38.	Balarāma- The Deity of Kṛṣṇakarman in Jain Art.	17
39.	Bhāratīya Kalā (Indian Art). (Hindi).	17
40.	Jaina Śāsana-Devatā in Khajurāho.	18
41.	Bhāratīya Prāsādon ke Dārśanika va Laukika Ādhāra, Varga evaṃ Prāmukha Jātiyān (Philosophical and Terrestrial Bases of Indian Temples). (Hindi).	18
42.	Bhāratīya Durga-sthāpatya kī Vilakṣaṇa Racanā : Kumbhalagarh kā Mahāmiśra Durga (Mahamiśra Fort of Kumbhalagarh : A Distinguishing Construction of Indian - Fort- Architecture). (Hindi).	19

SECTION III – EPICS AND PURĀṆAS 20-28

43.	Reflections on Dating "Vālmīki".	20
44.	The Purāṇic Definition of Yajña.	20
45.	A Peep into the Formation of the Purāṇas (The Preta- kalpa of the Garuḍa Purāṇa).	21
46.	Concepts of the Self in Rāmāyaṇa Tradition.	22
47.	Mahiṣāsura Image in the Purāṇas.	22
48.	Paurāṇika Kāla ke Paridhāna evaṃ Prasādhana (Garments and Embellishments of Puranic Age). (Hindi).	23
49.	The Ākhyāna of Lava and Kuśa in the Medieval Gujarātī Literature – In the Light of Vālmīki Rāmāyaṇa.	23
50.	Satyanārāyaṇa Vratākathā and Upabṛṃhaṇa.	24
51.	The Avatāra Myths of the Śaṅkara-gītā in the Viṣṇu- dharmottara Purāṇa.	24
52.	A Slip between the Cup and the Lip in Vālmīki's Rāmāyaṇa.	25
53.	A Note on Piṇḍibandha — An Ancient Dance Form.	26
54.	The Sanatsujātīya in the Mahābhārata.	26
55.	Modern Politics from the Mahābhārata.	27
56.	Treatment of 'Guṇas' in the Purāṇas.	27
57.	Kathā-Sarit-Sāgara and the Paurāṇic Literature : The	

	Skandapurāṇa (Some Common Folk Motifs).	28
58.	Brahma Purāṇa and Viṣṇu Purāṇa on Rāsalīlā : Some Significant Differences.	28

SECTION IV – EPIGRAPHY & NUMISMATICS 29-72

59.	An Early Chālukya Coin.	29
60.	A Note on the Identity of Kācha of the Gupta Gold Coins.	29
61.	A Nazarana Rupee of Bhopal State.	30
62.	The Temple – Śikhara as Mentioned in the Gupta Period Records.	30
63.	The Ayodhya Coins of the Akbarpur Hoard in the Bharat Kala Bhavan.	30
64.	The Coins of Prakāśāditya : A Study.	31
65.	The Coins of the Regal Titled Janapadas.	31
66.	A Silver Coin of Jahangir of Akbarnagar Mint Found from Jaunpur and on Account of its Manufactured Coin Type.	32
67.	Ten Silver Punch-Marked Coins of Imperial Series I.	32
68.	Position of Women as Reflected in the Gupta Contemporary Inscriptions.	33
69.	Note on the Physical Distribution of the Indo-Sāsānians, Śrī Vigra(ha), Śrī vi and Śrī Ādivarāha Coins in the Ganga Valley, c A.D. 700-1000.	33
70.	On an Interesting Kachari Token from the Fitzwillon Museum, Cambridge.	34
71.	A Rare Mughal Silver Coin of Emperor Jahangir.	34
72.	A New Sub-variety of the Chhatra Type of Chandra Gupta-II.	35
73.	A Chemical Study on the Alloys of Punch-Marked Copper Coins.	35
74.	Methodological Approaches to The Study of Kuṣāṇa Coins.	36
75.	Gold Coinage in Early Medieval Bengal.	36
76.	'Sarvata Vijitamahi'– Rock Edict-II.	37
77.	The Technique of Minting Coins in North-Eastern States of India.	37
78.	The Location of the Dijjinnāviṣaya Mentioned in the	

	Epigraphs of Early Assam.	38
79.	The Tradition of Coinage in Orissa.	38
80.	Two Silver Coins of Nahapana.	39
81.	Naulakhā Bāvarī, Duṅgarapura kī Praśasti (The Eulogy of Duṅgarpur Found in Naulakhā Bāvarī). (Hindi).	39
82.	A Twentieth Rupee of Akbar.	39
83.	Hoards and History.	40
84.	A New Silver Coin from Narahara.	40
85.	A Note on a Small Silver Coin From Bavanni.	41
86.	The Yaudheya Sealings – A Review.	41
87.	Religion as Reflected in the Tribal Coinage.	42
88.	Religion as Reflected in the Indo-Greek Coinage.	42
89.	The Raikās of Kumaon and Western Nepal : An Epigraphical Survey.	43
90.	Some Unique Silver Punch-Marked Coins from Nagda.	43
91.	Śilālekha : Astitva kā Saṅkaṭa (Existence of Rock Edics). (Hindi).	44
92.	Some Unpublished Silver Punch Marked Coins of the Pandyas.	44
93.	Some Unpublished and Rare Coins of the Pallavas.	45
94.	Coins of Pallava King Mahendra Varman-I (580-630 A.D.).	45
95.	Gigantic Mughal Coins.	46
96.	The Origin and Expansion of the Ochre Coloured Pottery in Indo-Pakistan Sub-continent : An Assessment in the Light of New Evidence.	46
97.	Numismatic Tradition of Gaja-Lakṣmī.	47
98.	Numismatography of Indo-British Coins.	47
99.	Numismatography of Indian Princely States (Late Medieval and Modern).	48
100.	Numismatography of Indo-Greek Coins.	49
101.	Numismatography of Punch-Marked Coins.	49
102.	Numismatography of Tribal Coins.	50
103.	A Rare South Indian Coin from Madura.	51
104.	A Note on a Silver Coin of 18th Century.	51
105.	Technique of Minting Kushāṇa Coins.	52
106.	A Brāhmī Inscription of Aśoka from the North-West.	52
107.	A Note on the King, Peacock and Garḍa Type Coins of	

	the Gupta Rulers.	53
108.	A Note on the Sculpture from Pinjore (Haryana).	53
109.	Some Aspects of Minting in Karnatka.	54
110.	Rare Silver Copper Repousse Coins of Prasannamātra.	54
111.	Currency System of India on the Eve of Muslim Conquest.	55
112.	A Rare Coin of Ali Mardan Khalji – A Medieval Muslim Ruler of Bengal.	55
113.	Pagārā kā Prācīna Vaibhava (The Ancient Grandcourt of of Pagara). (Hindi).	56
114.	On the Legend Candanoy Bago.	56
115.	Some Observations on the Ahom – Language Coins of Assam.	57
116.	Jagamāla Kachavāhā aura unake Do Ajñāta Tāmrapatra (Jagamāla Kachavāhā and His Two Unknown Copper-plates). (Hindi).	57
117.	Jaipur ke Mahārājā Jagatasimha kā Eka Aprakāśita Śilālekha (An Unpublished Inscription of King Jagat Singh of Jaipur). (Hindi).	58
118.	Bhādavā ke Ajñāta Mahatvapūrṇa Tāmrapatra (Unknown and Important Copper-plates of Bhādavā). (Hindi).	58
119.	A Technical Note on two Unidentified Coins.	58
120.	Sanskrit Inscriptions of the Pāla Dynasty from Gaya.	59
121.	Numismatography of Tamil Nadu.	59
122.	Rājā Candra kī Meharaulī Lauhastambha-lipi (Meharaulī Iron-pillar Script of Rājā Candra). (Hindi).	60
123.	Origin of the Buddha Image : A Numismatic Approach.	60
124.	The Greeco-Aramaic Inscription of Kandhar : Some Second Thoughts on Its Interpretation (Aśoka and Greek Kings).	61
125.	Sītamāu (Mālvā) kī Tāmramudrāen (Copper Coins of Sitamau (Malva). (Hindi).	61
126.	Kachavahī Rānī Dvārā Nirmita Cārabhujā Mandira kā Śilālekha (The Inscription of Four-armed Temple Constructed by Kachavāhī Queen). (Hindi).	62
127.	Some Aspects of Personal Names in the Vākāṭaka	

Inscriptions.	62
128. Barmer ke Aitihāsika Do Jaina Śilālekha. (Two Significant Historical Inscriptions of Barmer). (Hindi).	62
129. Hingolī Mātā Temple Inscription of Year 1207.	63
130. On Paucity of Coins in Early Medieval Period.	63
131. Regionalism in Early Medieval Coins of Northern India.	64
132. The So-Called Joint Issue of Muhammad Bin Sam and Prithvirāja III : A Reappraisal.	64
133. Latter Gupta's and Maukharis' Inscription and Art.	65
134. Perspective on Coins of Early Medieval Kashmir.	66
135. Coins of Jahangir.	67
136. Prācīna Rājasthānī kā Eka Bṛhat Śilālekha : Guhilautaraja Vijaya Singh kī Damoha-Prasasti (Damoha-Prasasti of Guhilot King Vijaya Singh A Big Inscription of Old Rajasthan). (Hindi).	68
137. Barli kā Samvat 84 kā Śilālekha (Rock Inscription of Barli Pertaining to Samvat 84). (Hindi).	68
138. Ummedasimha Prasasti : Eka Vivecana (The Study of Eulogy of Ummeda Singh). (Hindi).	68
139. Rape of Nāgī (?) : Device of a Gupta Clay Sealing Reinterpreted.	69
140. Evidence for Dravidian Language and Script in the Easter Island and Mohenjo Daro Inscriptions.	69
141. Brahmā in the Brāhmanical Arts of South-East Asia.	69
142. Nālandā Copper-Plate Inscription of Samudragupta and the Historicity of Rāmagupta.	69
143. A Parallel to OC-EO (Cambodia) Seal from Sunet.	70
144. Epigraphs and Agrarian Features in Coastal Karnataka and Hinter Land A.D. 1600-1763.	70
145. On Minting Symbols on Punch-Marked Coins : A New Suggestion.	71
146. The Contribution of Early Punjab Coins to the Development of Brāhmī Script.	72
SECTION V—GEOGRAPHY	73-76
147. Prasidha Baudha Tirtha Sāṅkāśya. (Sāṅkāśya-A Famous Baudha Pilgrimage). (Hindi).	73

148.	Trigarta: Bhūgola evam Itihāsa.	73
149.	Republican Polity of the Uttarāpatha.	73
150.	Paurāṇika Sāhitya meṁ Sapta Dvīpoṅ kī Bhaugolika Avasthitikā (The Geographical Situation of Sapta Dvīpas in Purāṇic Literature). (Hindi).	74
151.	Pyro-Technological and other Geo-Archaeological Features in the Laterite of the Mohar Riverbed in Kapadvanj, Kheda Dist., Gujarat.	74
152.	The Location of Palibothra.	75
153.	Geographical Features in Arbuda Khaṇḍa.	75

SECTION VI- HISTORY

		77-107
154.	Sati – How old? How Indian?	77
155.	A Critical study of 'Arab-O-Hind ke Te-Alluqāt'.	77
156.	Social, Cultural, Political and Religious Conditions in Udayasundarikathā.	78
157.	Identification of Brahman and Brahmā – The Rationale of Mythology (Supported by Blood Grouping).	78
158.	Nationalist Ideology and Anti-imperialist Struggle.	79
159.	Tuṅgā Yuddha ke Cāra Din aura Mahādajī Sindhiā (Four Days of Tuṅgā War and Mahādajī Sindhiā). (Hindi).	79
160.	The Chākmās, an Ancient Buddhist Population in the Indian Subcontinent.	80
161.	Well-irrigation in Marwar in the 17th Century.	80
162.	Original Home land and Ancestry of the Maukharis.	80
163.	Bhīla Vāgaḍa Saṁskṛti- Bhārata kī Ādima Saṁskṛti (Bhīla Vāgaḍa Culture : Initial Culture of India). (Hindi).	81
164.	Sociological Approach to History in a Changing World.	81
165.	Roots of Feminine Consciousness in Bengal During the Pre-Swadeshi Days.	82
166.	Sāmanta as a Feudal Lord in Early India (From Maurayas to 650 A.D.).	82

167.	The Origin of the Koch, A Sub-Himalayan People of Eastern India : An Ethnographic and Linguistic Study.	83
168.	Aryan Tribes in West Asia.	83
169.	The Indian Soldiers and National Consciousness 1914-1930.	84
170.	Dāsaprathā kā Kramika Vikāsa (Chronological Development of Slavery). (Hindi).	84
171.	Father Heras : An Internationally Renowned Historian.	85
172.	Rise of Medievalism in Indian History.	85
173.	Recent Historiography of the Age of Harsha.	86
174.	Historiography of the Imperial Guptas : Old and New.	86
175.	Prācīna Bhārata men Jastā evam Kāṁsya Utpādana (Production of Zinc and Bronze in Ancient India).(Hindi).	87
176.	The Paṭolā Śāhis of Gilgit – A Forgotten Dynasty.	87
177.	New Discovery in the Indian History (Historic of Parivarta Age).	87
178.	Maritime Trade of Bhavanagar State 18th and 19th Centuries.	88
179.	Trigarta : Bhūgola evam Itihāsa (Geography and History of Trigarta). (Hindi).	88
180.	Ṭeharī-Garhawāla men Jana-Āndolana – 1913-1930 (Peoples Movement in Ṭeharī-Garhawāla 1913-1930). (Hindi).	89
181.	The Martyrs of Vellore Mutiny 1806.	89
182.	Sea-Trade as Depicted in the Kathāsaritsāgara.	90
183.	Private Archives of Andhra Pradesh.	90
184.	Proscribed Telugu Works during the Freedom Movement.	90
185.	History of Keladi.	91
186.	Rāṣṭrakūṭa– Pratihāra Relations during the Reign of Kṛṣṇa-II, the Rāṣṭrakūṭa.	91
187.	The Cult Dāru-Brahma-Puruṣottama in the Ancient Indian Tradition and its History.	92
188.	The Successors of Yaśodharman Viṣṇuvardhana in Central India.	92

189. Decline of Oriental Education (Sanskrit, Arabic and Persian) in Bengal from 1835 to the End of the Century: Some Social Aspects. 93
190. Early Indian Jewelry- A Critical Study. 93
191. Jaisalmer Sambhāga men Pālīvālon ke Nāma se Basāye Gānva (Villages Inhabited in Jaisalmer Area in the Name of Pālīvālas). (Hindi). 94
192. Kanorā Thikāne ke Sandarbha men Mewār ke Sāmanton ke Śiṣṭācāra evam Viśeṣādhikāra (Etiquettes and Privileges of Landlords of Mewar). (Hindi). 94
193. Prācīna Bhārata men Naukaraśāhī kā Swarūpa (The Formation of Bureaucracy in Ancient India). (Hindi). 94
194. Ancient and Medieval Travellers (Except Arab Traders/ Geographers) on South Konkan (Circa A.D. 60 to 1499). 95
195. The Thirteenth Century and the Tai Upsurge. 95
196. Vivāda Alwar aur Ulwara kā (Debate About Alwar and Ulwar). (Hindi). 96
197. Madhyakāla kī Paramparāen : Jauhara, Satī aur Kesariyā (Medieval Traditions : Jauhara, Satī and Kesariyā). (Hindi). 96
198. The Historical Survey of the Battle of Bobbili. 97
199. Contribution of Mehmud Begada as Depicted in 'The Mirat-I-Sikandari'. 97
200. Patronage of Gupta Rulers for Sanskrit Literature. 97
201. From Diffidence to Reliance : The Journey of an Individual. 98
202. Bhāratiya Itihāsa men Hūṇas (Hunas in Indian History). (Hindi). 98
203. The Kāmpulu — the Guild of Cultivators in Medieval Āndhra Pradesh. 99
204. Madhya Prānta men Dvaidha Śāsana Vyavasthā — 1919 to 1927 A.D. (Dual System of Administration in Central Province). (Hindi). 99
205. Mewāra kā Rājya-Cihna (The State Emblem of Mewar). (Hindi). 100
206. Mathurā and Jainism. 100

207.	Rājasthāna men Kisāna Āndolana evam Swādhinatā Saṅgrāma (The Farmer Movement in Rajasthan and the Struggle for Independence). (Hindi).	100
208.	1857 Kī Krānti aura Jāvarā Rājya (Jāwarā State and the Revolution of 1857). (Hindi).	101
209.	Gominaḥ – An Interpretative Review.	101
210.	Varāhamihira : Fresh Light on the Name.	102
211.	Mahānavamī Festival in Vijaynagara Kingdom.	103
212.	Jaisalamera Durga per Rāvala Jagamāla kā Ādhipatya (King Jagamāla's Victory Over Jaisalmera). (Hindi).	103
213.	Kyā Vikramī Saṃvat 1212 men Jaisalamera kī Sthāpanā Sambhava hai? (Is the Establishment of Jaisalamera Possible in 1212 Vikramī Saṃvat. (Hindi).	103
214.	Pāli-Bahddha-Sāhitya men Varṇita Mahājanapadakāla (Mahājanapadakāla as Depicted in Pāli-Bauddha-Literature). (Hindi).	104
215.	The Kamboja Rulers of Bengal.	104
216.	A Forgotten Rebellion of Bomatarauz.	104
217.	Temple Entry Movement in Malabar.	105
218.	Śrī Harṣa and Sindhudeśa – Bāṇa's Testimony.	105
219.	Hāḍa Rājavaṃśa kī Utpatti (The Origin of Hāḍa Royal Dynasty). (Hindi).	106
220.	Sūrasimha-vaṃśa-Praśasti men Prācīna Rāṭhaura Vaṃśa (Ancient Rāṭhaura Dynasty in Sūrasimha-Vaṃśa-Praśasti). (Hindi).	106
221.	Prācīna Bhāratīya Rājavaṃśon ke Vaivāhika Sambandha (Matrimonial Relations of Ancient Indian Royal Dynasties). (Hindi).	106
222.	Rāṇā Rāj Singh Kālīna Ārthika Tathya (Economic Facts of the time of Rana Raj Singh). (Hindi).	107

SECTION VII– INDIA AND THE WORLD

108-112

223.	The Arabic Printing Press in Turkey and the Arab East.	108
224.	The Iranian Word Vana 'Blue'.	108
225.	Indo-Mongol Contact in South-East Asia.	109
226.	Aryan Tribals In West Asia.	109

227.	Introduction of Buddhism in Central Asia.	109
228.	Miniature Paintings from India in the New York Public Library.	110
229.	The Letter A in Sino-Japanese.	110
230.	The Date of The Earliest Evidence of an Overland Route for North-Eastern India's Communication with China.	110
231.	Prakrit Loan-Words in Old Khmer.	110
232.	Kambuja Polity : Indian Origin.	111
233.	Perso-Arabic Words in Dogari : A Comparative Study.	111
234.	Indian Brāhmaṇa Missionaries in Siam.	112

SECTION VIII –LAW, POLITY & ADMINISTRATION 113-115

235.	Nozick on Social Justice.	113
236.	Importance of the Espionage System in Kauṭilya	113
237.	Law and Social Change.	114
238.	No-tax Campaign in Guntur District– Unique Episode in the Freedom Movement.	114
239.	Kambuja Polity : Indian Origin.	115

SECTION IX– LINGUISTICS AND GRAMMAR 116-137

240.	Tolkāppiyam and Aṣṭādhyāyī – A Comparative Study.	116
241.	The Arabic Printing Press in Turkey and the Arab East.	116
242.	Text Critical Problems of Haradatta's Padamañjarī, A Commentary on Kāśikā.	116
243.	Kashmiri Spatial Deictics : A Study.	117
244.	On the Derivation of the Sanskrit word Nimitta.	117
245.	On some Onomatopoeic Words in the Nirukta – The Source of the Bow-Wow Theory.	118
246.	Vaidika Chandovijñāna.	118
247.	A Note on Avayavaśakti vrs. Samudāyaśakti.	119
248.	Śaśadhara's Arguments in Favour of Yogarūḍhi.	120
249.	Aspectual Gleanings in Sāyaṇa's Commentary on the R̥gveda.	120
250.	On the Concept of Eternity of Śabda.	121
251.	Subject Verses Agent : A Study of the Kashmiri Phasal Verb Hye 'Begin To'.	121
252.	Akaḥ Savarṇe Dīrghaḥ – Revisited (Pāṇini- VI.1.10).	122
253.	The Rejection of P.I.1.58 : A Confirmation of the	

	Exclusively Positive Aspect of Sthānivadbhāva.	122
254.	Māyā : A Study in Semantics.	123
255.	Componential Analysis of Sanskrit Words Denoting "Happiness".	123
256.	Anusandhāna men Lipi-jñāna (The Knowledge of Script in Research). (Hindi).	123
257.	Punjabi Language and Linguistics : An Overview.	124
258.	A Survey of the Grammatical Mahākāvyas of Kerala.	124
259.	Contribution Towards the Date of Grammarian Patañjali.	125
260.	The Meaning of the Word Svapna in Vedic Literature.	125
261.	The Letter A In Sino-Japanese.	126
262.	Yāska on Vedic Exegesis.	126
263.	Compensatory Lengthening in Pāli.	127
264.	On Mitradruh and Mitradroh.	127
265.	The Concept of Pavitram in the Veda.	128
266.	The Relationship between Phonology and Morphology Phonologized.	128
267.	Contextual Referent and Relation of Identity.	129
268.	Problem of Meaning : with Special Reference to Wittgenstein.	129
269.	On the Word 'Kuṭīlikā', "Poker, Pickaxe": Pāṇini 4.4.18.	130
270.	Teaching of Sanskrit Grammar through Computer.	130
271.	Pañca-Vṛtti-Niṣpādyamānam Sanskrit Bhāṣā-Saundaryam (Vaicitryam) or Beauty of Sanskrit Language as Caused by Five Vṛttis, i.e. the Grammatical Functions.	131
272.	Ṭakkī or Bāhlikī?	131
273.	Collocational Dictionary of Sanskrit.	132
274.	Some Folk-etymologies in the Nirukta.	132
275.	Prakrit Loan-Words in Old Khmer.	133
276.	Aṣṭau in Sanskrit.	133
277.	Some Vocables of the Bhāgavata.	133
278.	Perso-Arabic Words in Dogari : A Comparative Study.	134
279.	Case in Gojri.	134
280.	Some Interesting Observations on the Coins of Gurajat-Sultan Mahamud Shah (I).	134

281.	The Divergent Views on Sphoṭa Theory.	135
282.	Some Pāṇinian Roots, Used Only in European and Persian Languages.	136
283.	Etymologies Related to the Flora and Fauna in the Śatapatha Brāhmaṇa.	136

SECTION X—LITERATURE AND RHETORICS

138-181

284.	Dhvanīya Samānāntaratā : Raghuvamśa ke Ādhāra Para. (Parallelism of Phonetic Usages : As in Raghuvamśa). (Hindi).	138
285.	Personality and Literary Estimate of Soḍḍhala.	138
286.	Biographical and Autobiographical Information in Sanskrit Literature.	139
287.	Vālmīki's Skill in the Delineation of Sentiments.	139
288.	Words Denoting Separation in Kālidāsa.	139
289.	Mahāvīracarita : Design and Purpose.	140
290.	Influence of Grammar on Vāmana's Kāvyaśālikāra Sūtravṛtti.	140
291.	Unusual Nominal Forms with Prakrit Suffixes in the Oldest Pali Literature.	141
292.	Date of Bhāsa.	141
293.	Limitations in the 'Scientific' and Phenomenological Study of Scripture.	142
294.	The Priyānuprasādana Vrata (Vikramorvaśīyam).	142
295.	Pañcāyudhapraṇṇa Bhāṇa.	142
296.	Concept of Obscenity (Aślīlatā) in Sanskrit Poetics.	143
297.	Kālidāsa's Meghadūta and Vāstu-Śāstra.	143
298.	Rāgas and Rasa of Ācāryacūḍāmaṇi in Kūṭṭiyāṭṭam Stage.	144
299.	Dr. Suniti Kumar Chatterji – A Tribute.	144
300.	The Plays Ascribed to Harsha.	145
301.	The Date of Nāṭya-Śāstra.	145
302.	Dhruvā Songs in Sanskrit Drama.	146
303.	Kuntaka's Critique of Kālidāsa as a Master of Sukūmāra Style.	146
304.	Kṣemendra Viracita Pratyakṣa Nīti Kāvyaṇ meṇ Nīti	

Nirdeśana. (Ethics in Kṣemendra's Direct Ethical Poetry). (Hindi).	146
305. Role of Supernatural Elements and Peculiar Beliefs in the Plays of Bhāsa.	147
306. Sanskrit Metrics— As Studied at Buddhist Universities in the Eleventh and Twelfth Century A.D.	147
307. A Brief Note on the Prevalency of Anibaddha in Classical Sanskrit Literature.	148
308. The Myth of Kāvya-puruṣa in Rājaśekhara's Kāvya-mīmāṃsā	148
309. Some Textual Readings in Kauṭilya-Arthaśāstra.	149
310. Horace and Maṃmaṭa on the Purpose of Poetry : A Comparison.	149
311. Literature on Patriotism and Patriotic Feeling in Sanskrit.	150
312. Hastalikhita Granthon kā Bhaviṣya. (Future of Manuscripts). (Hindi).	150
313. Hastalikhita Granthon kī Surakṣā (Preservation of manuscripts). (Hindi).	151
314. The Conceptual Structure of Dhvani in Ānanda-vardhana's Dhvanyāloka.	151
315. Discovery through Restoration.	151
316. The Dual Nature of Sāttvika-Bhāvas.	152
317. The Place of Yaśobhūṣaṇas in Sanskrit Poetics.	153
318. The Concept of Aucitya.	153
319. A Critical Evaluation of Citramīmāṃsā.	154
320. Two Notes on the Arrangement of the Gilgit Manuscript.	154
321. Āgamika Vāṇmaya kā Avataraṇa. (An Analysis of Āgama Literature). (Hindi).	155
322. A New Light on the Kauṭilya Arthaśāstra II.31.18.	155
323. Kauṭilya Arthaśāstra III.5.28 – A Reappraisal.	156
324. About the Sanskrit Theatre.	156
325. Ancient Indian Stage and its Convention.	156
326. Concept of Guṇa According to Bharata.	157
327. Mṛcchakaṭīkam 'the Clay Cart' or the 'Little Clay Cart' A Resume.	157

328.	Modern Sanskrit Drama.	158
329.	Proverbs in the Saṭṭakas (Prākṛita Plays).	158
330.	Divisional Concept of Meghasandēśa.	159
331.	Kāvyaśyātmā Dhvaniḥ : A Note.	159
332.	Vāmakeśvara-tantrāntargatam Yoginihṛdayam.	160
333.	Contribution of Sanskrit Playwrights to the Principle of Irony.	160
334.	Authorship of Advaitarasamañjarī.	161
335.	Himvanta Therāvalī aurā Paurāṇika Sākṣya (Himvanta Theravali and Purāṇic Evidences). (Hindi).	161
336.	A Style Sheet for Sanskrit.	162
337.	Mahimabhaṭṭa's Concept of Poetry as a Śāstra.	162
338.	The Vīthīs of Rāmāpāñivāda.	163
339.	The Canon of the Aṅgīrasa in Sanskrit Literary Criticism.	164
340.	The Influence of Telugu on the Sanskrit Dramatic Literature.	164
341.	Rājasthāna kā Sanskrit-Rūpaka-Sāhitya : Eka Vivecana (Sanskrit-Rūpaka-Literature of Rajasthan : A Study). (Hindi).	165
342.	The Place of Śrī Kṛṣṇavijaya of Śaṅkarakavi in Mahākāvya Literature.	165
343.	Kirāta and Kirāṭa.	166
344.	Krauñcavadha Passage in Dhvanyāloka – A Review of Reading.	166
345.	Colour and Luminosity in the Abhijñānaśākuntala.	167
346.	Aspects of Indian Textual Criticism.	167
347.	Variant Readings and Text Reconstruction in Indian Manuscriptology.	168
348.	Science Orientation to Sanskrit Teaching in Modern Times.	168
349.	Śrīdharmacaritam : An Amorphous Mahākāvya.	169
350.	Ācārya Bharata se Pūrvavartī Nāṭya Paramparā (Nāṭya Tradition Prior to Ācārya Bharata).	169
351.	Rūpaka ke Itivṛtta meṁ Arthopakṣepakoṇ kī Yojanā (The Planning of Semantics Authorities in the Context	

of Rūpaka).	169
352. Śabdaśaktimūlaka Dhvani men Aprākaraṇikārtha kī Pratīti (Inference of Non-referential Meaning in Śabdaśaktimūlaka Dhvani). (Hindi).	170
353. On the Implications of the Statement: Kāvyeṣu Nāṭakam Ramyam.	171
354. Prabhāsa Pāṭaṇa also a Holy Home of Gujarati Poetry.	171
355. Kālidāsa's Ṛṣis.	172
356. Vyāyoga Rūpaka—Siddhānta tathā Prayoga.	172
357. Some Aspects of Act IV in the Mṛcchakaṭikam.	173
358. General Characteristics of Campūs.	173
359. Mallīnātha's Commentary Sañjīvanī on Kumārasambhava Canto VIII.	173
360. Hyperbole and Atiśayokti – As the Techniques of Poetic Discourse.	174
361. A Note on Jinālaṅkāra.	174
362. Kālidāsa aura Abhinavagupta.	175
363. Kāvya kī Racanā-Prakriyā – Abinavagupta kī Dṛṣṭi men (Process of Writing Poem—According to Abhinavagupta). (Hindi).	175
364. Sanskrit Kāvyon men Śīsira Varṇana (Śīsira Description in Sanskrit Poetry). (Hindi).	176
365. Śrīmūlam Commentary on Arthaśāstra.	176
366. Sāhitya (Literature). (Hindi).	176
367. A Note on the Authorship of Avimāra.	177
368. That is an Alaṅkāra which Beautifies the Main Rasa.	178
369. Gaṇeśalaharī of Gopīnātha – A Rare and Little-known Stotrawork.	179
370. Avayayārṇava of Jayabhaṭṭāraka – A Note.	179
371. Śetarañjaraṅga of Devaśaṅkara Vyāsa of Baroda.	180
372. Gaṇeśacampū by Cintamani : A Rare and Unpublished Work.	180

SECTION XI— MISCELLENIOUS

373. The Arabic Printing Press in Turkey and the Arab East.	182-210
	182

374.	Sāvitṛī and Satyavat : A Contemporary.	182
375.	The Indian Spring Festival (Vasantotsava) : One or Many.	182
376.	Kūrma (Tortoise) in Literature and Archaeology.	183
377.	Rūpapradakalā evam Kāvya: Paraspāra Sambandha tathā Sāmya (Fine Arts and Poetry: Mutual Relation and Similarity). (Hindi).	183
378.	Rīti-Kāla ke Kavi Gumāna Miśra aur Unakī Racanāen (Life and Works of the Gumāna Miśra of Rīti-kāla). (Hindi).	184
379.	The Kurus and Kurukṣetra in Upaniṣadas.	184
380.	Some Early Literary References to the Rāvaṇahasta.	184
381.	The Sacred Numeral 7 (Sapta) in the Ṛgveda.	185
382.	Later Phase of Sanskrit theatre in Eastern India.	185
383.	Prācīna-Bhārata men Dāsātā kā Svarūpa (Slavery in Ancient India). (Hindi).	186
384.	Bhakta Kavi Gumāna Siṃha : Vyaktitva evam Kṛtitva (The Life and Works of Poet Gumana Singh). (Hindi).	186
385.	Ramakrishna Gopal Bhandarkar and the Academic Renaissance in Maharashtra.	186
386.	Kane's History of Dharmaśāstra. (Need for a Real Edition).	187
387.	Dream (Svapna) in the Vedic Concept.	188
388.	Cāturmāsya – Was it Brahmanical Interdiction?	188
389.	Ācārya Śukla kā Kṛtitva (Works of Ācārya Sukla). (Hindi).	188
390.	Śakuna—Its Meaning and Significance in the Ṛgveda.	189
391.	Pañcatantra tathā Gulistān : Eka Sannidarśa.	189
392.	Kāvya men Sūkti : Artha evam Paribhāṣā (Sūkti in Poetry : Meaning and Definition). (Hindi).	190
393.	Qualifications of an Architect in Samarāṅgaṇa-Sūtradhāra.	190
394.	Mahārāṇā Rājasingh aur Samakālīna Kavi (Maharana Raj Singh and Contemporary Poets). (Hindi).	191
395.	Urvaśī Birth Story – A Study.	191
396.	On the Origins of the Bhandarkar Oriental Research	

Institute Library : Part I : The Initiation of the Searches for Sanskrit Manuscripts in Bombay.	192
397. Ryotwari System in Madras Presidency.	192
398. Mahāmāti Prāṇanātha kā Ektā Darśana (Philosophy of Unity according to Mahamati Prananaatha). (Hindi).	192
399. Haridāsī Sampradāya men Prema kā Swarūpa (Concept of Love in Haridasi Sampradaya). (Hindi).	193
400. Kṛṣṇākumārī kā Vadha (Assassination of Krishna Kumari). (Hindi).	193
401. Hindī ke Prācīna Sāhitya kī Upekṣā (Negligence Towards Early Hindi Literature). (Hindi).	193
402. Lok-Santon Kī Paramprā (The Tradition of Saints in Different Sects). (Hindi).	194
403. Pāda-Ṭippaniyon kī Corī (Piracy of Foot-notes). (Hindi).	194
404. Śilālekha : Astitva kā Saṅkaṭa (Endangering Existence of Rock Edicts). (Hindi).	194
405. A Sanskrit Text on Mudrās from Kerala.	195
406. The Fire of the Funeral Pyre.	195
407. The Nature of Aspiration in Panjabi.	195
408. The Chequered Design as Symbol of Longevity.	196
409. Re-Orientation of Education to Suit Community Needs and to Promote Self Employment.	196
410. The Concept of Vidyā and Vikalpa.	197
411. Sacred Thread : Origin and Development. Does it have any Vedic Sanction?	198
412. The Date of the Earliest Evidence of an Overland Route for North-Easter India's Communication with China.	199
413. Moriyo : Śabda, Svarūpa aur Artha-Vicāra.	199
414. Shāh-Jahān-Nāmāh of Ināyat Khān.	199
415. The Subterranean Sarasvatī.	199
416. Significance of the Plant Apāmārga in the Veda.	200
417. Santa Jugatānanda Goswāmī aur unakī Racanāen (Saint Jugatānanda Goswāmi and his works). (Hindi).	200
418. Kavi Ummedarāma Bāraitha aur Unakī Racanāen (The Poet Ummedarām Bāraitha and his Creations). (Hindi).	201
419. Contributions of Mehmud Begada as Depicted in the	

	Mirat-I-Sikandari.	201
420.	Eka aura Kabīra : Santa Ghīśādāsa (Saint Ghisadasa – Another Kabira). (Hindi).	202
421.	Mineral Oil in the Ancient World with Special Reference to Sanskrit and Prakrit Literature.	202
422.	A Brief Status Report on the Study of Gujarati in Universities of India.	203
423.	Monitoring Underground Water Resources as Described in the Bṛhatsaṃhitā (6th century A.D.) of Varāhamihira.	203
424.	Genesis of Dhanvantari.	204
425.	Śibi Sarvandada.	204
426.	Kāma and Eros.	204
427.	Santa Hirdaidāsa : Colā Paricaya evam Sandeśa. (Saint Hirdaidāsa : Life and Teachings). (Hindi).	205
428.	Eka Rājasthāni Premākhyāna : Khīṇvo-Ābhala (Khīṇvo-Ābhala : A Love Story of Rajasthana). (Hindi).	205
429.	Dharmaśāstrīya Ṛṇādāna (The Process of Loan-Described in Dharmaśāstra). (Hindi).	206
430.	Rukmiṇī Kṛṣṇa's Brother's Wife (Jāyā).	206
431.	Sīkara ke Bade Purohitaji ke Thikāne ke Patte- Paravāne (Deeds and Documents of Head-Priest of Sīkara). (Hindi).	206
432.	Theatrical Performance in Ancient India : An Example in the Kuṭṭanimata of Damodara Gupta.	207
433.	Colour Symbolism and the 'Tri-Guṇa Concept'.	207
434.	Concept of Beauty in Poetical Works of Kālidāsa.	208
435.	The Vedic Rudra : The Deity or the Mount Kailāśa?	208
436.	Problems of Interpretation of Ancient Indian and Ancient Greek Theory of Colour.	209
437.	Aṣṭachāpa Sāhitya men Prāpta Rājanaitika Sandarbha (Political References in Aṣṭachāpa Literature). (Hindi).	209
438.	Rājasthāna men Swatantratā Āndolana (Independence Movement in Rajasthana). (Hindi).	210

SECTION XIA – PHILOSOPHY & RELIGION (BUDDHIST)

439.	The Concept of Bodhicitta.	211-219
		211

440.	Dharmakīrti on Kinds of Anumāna.	211
441.	The Chakmās, An Ancient Buddhist Population in the Indian Sub-continent.	211
442.	An Iconic Motif : Perspective and Retrospective.	212
443.	The Concept of Upacāra in the Vijñaptimātratāsiddhi.	212
444.	Buddhism and the Bhagawadgītā.	212
445.	Buddhist Mysticism.	213
446.	Some Abbreviated Compounds in Pāli.	213
447.	Refutation of Buddhism (as Reflected in the Śaḍḍarśananirṇaya of Merutuṅgasūri).	214
448.	Introduction of Buddhism in Central Asia.	214
449.	Bhāsarvajña's Concept of the Number of Pramāṇas.	214
450.	Mahāvagga Narrative and an Incident from Assamese Gurucarita.	215
451.	The Concept of Indriya in Buddhism.	215
452.	The Aesopic Constituents of Gutha Pana Jātaka.	216
453.	Pramāṇavārttika — Textual Problem of Pratyakṣa – I.	216
454.	Mahāyāna kā Mūla (Root of Mahāyāna). (Hindi).	217
455.	The Significance of Ariya in Duhkham Ariya Saccam.	217
456.	Was Rāmakrishna an Advaitin?	217
457.	Baudha Nyāya men 'Tri-rūpa-liṅga' kā Swarūpa (From Tri-rūpa-liṅga in Baudha Nyāya). (Hindi).	218
458.	The Age of Cakras.	218

SECTION XII B – PHILOSOPHY AND RELIGION (NON-BUDDHIST)

220-255

459.	Bṛhadāraṇyaka Upaniṣad Śāṅkara Bhāṣya men Īśwara Swarūpa Nirūpaṇa (The Concept of God According to Bṛhadāraṇyaka Upaniṣad). (Hindi).	220
460.	Udayana on the Attributes of God.	220
461.	Bhakti as man's fulfilment.	220
462.	Amṛtamanthana : Life Beyond Life.	221
463.	Śruti-darśana men Saṃśaya kī Bhūmikā (Element of Doubt in Śruti-darśana). (Hindi).	222
464.	The Issues of Time and History and the Encounter of World-Religions.	223

465.	The Objectivity of Moral Values : The Search in a Wrong Place.	223
466.	Intruders into the Pantheon : Śiva and Dionysos.	224
467.	Brāhmaṇised Pāśupata Sect in the Kūrma Purāṇa.	225
468.	Śaśadhara's Argument in Favour of Yogarūḍhi.	225
469.	Earliest Prakaraṇa on Advaita Vedānta.	226
470.	Satyārthaprakāśa (1875) of Swāmi Dayānanda Saraswatī : A Style Setter in Āryabhāṣā (Hindi).	226
471.	Śaṅkara's System of Karma Saṃnyāsa.	227
472.	The Advaita Theory of Meaning.	227
473.	The Concept of Reality in Sarvavedānta-Siddhānta-sārasaṅgraha.	228
474.	The Jīvanmukti – Doctrine of Vidyāraṇya.	228
475.	A Synthesis of Absolutism and Devotionalism in the Philosophy of Madhusūdana Saraswatī.	229
476.	Import of the Term 'Akṣara' in the Upaniṣadic Context.	229
477.	Vīśeṣa as a Padārtha in Vaiśeṣika-Darśana.	230
478.	A Note on the Pāśupata Concept of Ahimsā.	230
479.	Prābhākaras on the Nature of Arthāpatti.	230
480.	Disposal of the Dead in the Bhagavatī Ārādhanā.	231
481.	Puṣpadantakṛta Nāyakumārācariu men Pratipādita Dārśanika Mata (Philosophical Concepts Propounded in Nāyakumāra cariu). (Hindi).	232
482.	Religion as Reflected in the Tribal Coinage.	232
483.	Pratisarga in the Purāṇas.	232
484.	Vijñānabhikṣū's Theory of Double Reflection.	233
485.	Satyanārāyaṇa Vratākathā Upabṛṃhaṇa.	233
486.	Soul in the Matsya-Purāṇa.	233
487.	Vaiṣṇava Dharma aura Mewar (Vaiṣṇava Dharma and Mewar). (Hindi).	234
488.	The Evolution of the Ideal of Mokṣa or Nirvāṇa in Indian Religion.	234
489.	The Family of Śiva : Evolution of Śiva and of his Hosts.	235
490.	Gaṇas and Gaṇeśa.	235
491.	Vijñānabhikṣu on Causality of Brahman.	236

492.	The Thesaurus of Synonyms Collected from the Tattvārthasūtra.	236
493.	Ahimsā in China.	237
494.	Macro-Micro-Cosmic Relationship in Vedānta Philosophy.	237
495.	Chāgaleya Upaniṣad : A Study.	238
496.	Bhārata kā Prathama Lakulīśa Tīrtha : Ekaliṅgajī (Ekaliṅgajī – The First Lakulīśa Shrine of India). (Hindi).	238
497.	Jaina Technical Terms.	238
498.	Tantra in Meditation: From the Medieval India to Tibetan Buddhism.	239
499.	The Nature of Arthāpatti.	239
500.	Jaina Āgama- Sāhitya men Āhāra. (Uttara Bhāga) (Food in Jaina – Āgama Sāhitya). (Hindi).	240
501.	Dharma-Dhyāna Treated in the Tattvārthādhi- gamasūtra of Umāsvāti.	240
502.	Bertrand Russell and Liberty : A Question Revisited.	241
503.	Problem of Avidyā and Avidyāśraya.	241
504.	The Nyāya-Vaiśeṣika View of Jivanmukti: An Analysis.	242
505.	Logic Behind Postulating Indeterminate Perception.	242
506.	On the Meaning of the Term Avyapadeśya in Nyāya- sūtra I.1.4.	243
507.	A Fresh Interpretations of Emerson's 'Brahma' in the Light of the Bhagavad-Gītā.	243
508.	Varāha Myths in Ancient Indian Tradition.	244
509.	Advaita Metaphysical Concept in Bhartṛhari and Śaṅkara.	244
510.	In Search of a Theory of Truth in Nyāya.	245
511.	Problem of Definition in Indian Logic.	245
512.	Liberation in Early Nyāya-vaiśeṣika Systems.	246
513.	The Kauṣītakī-Brāhmaṇa-Upaniṣad – A Critical View.	246
514.	Truths Without Facts.	247
515.	Islam and Hindu Theism.	248
516.	Some Reflection on Lokāyata Philosophy (With Special Reference to the Prabodha-Chandrodaya).	248

517.	Dehātmavāda or the Body as Soul : Exploration of Possibility within Nyāya Thought.	248
518.	New Order.	249
519.	The Marxist Conception of Tradition.	250
520.	The Concept of Mokṣa as Depicted in Mahābhārata. (Hindi).	250
521.	The Jain Ideal of Ahimsā and Its Influence on Other Indian Religions and Gandhi's Ahimsā.	251
522.	Conception of Aparigraha (With Special Reference to Gandhi and Cārvāka).	251
523.	The Paradox that is Gītā – A Mixture of Tradition and Reformation.	252
524.	The Value-Ought of Self Realisation : A Phenomenological Approach.	252
525.	Question in Philosophical Perspective.	253
526.	A Critique of Modern Epistemology.	254
527.	Describer (Nirūpaka) in Navya-Nyāya.	254
528.	Pathway to Niḥśreyasa : Devala's Concept.	254
529.	Antarayāmin in Upaniṣad.	255
530.	A Note on the Role of Morality in Jaina-yoga.	255

SECTION XIII- POSITIVE SCIENCES

531.	Veterinary Science in the Purāṇas.	256-264
532.	Ship Building in Yuktikalpataru and Modern Time – A Comparative Study.	256
533.	Understanding Science : A Two Level Reflection.	256
534.	Astronomy in R̥gveda.	257
535.	Vedic Methamatics : A Novel Ancient Tool for Modern Science.	257
536.	A Water Instrument to Measure the Time of One Nālikā.	258
537.	The Treatment of Numerals in the Nirukta of Yāska.	258
538.	Technical Terms Related to Machines (Yantras) in Samarāṅgaṇasūtradhāra : Modern Exposition and Equivalents.	259
539.	Concept of Space and Time in Science and Religion.	260
540.	Scientific Method and the Study of Society.	260

541.	Science and Truthlikeness.	261
542.	Āyurvedīya Ārṣa Saṃhitāṃ meṃ Śālākya Vijñāna. (Śālākya-Vijñāna in Āyurvedīya Ārṣa Saṃhitās). (Hindi).	262
543.	Quantum Logic, Copenhagen Interpretation and Instrumentalism.	262
544.	Ojomeha as AIDS in Modern System of Medicine.	262
545.	Kauṭilya's Arthaśāstra in the Light of Modern Science of Minerals and Mining.	263
546.	Vaidika Vāṇmaya aurā Vijñāna (Science in Vedic Literature). (Hindi).	263
547.	Notes on Oratory in Sanskrit.	264

SECTION XIV-SOCIAL AND ECONOMIC INSTITUTIONS

265-275

548.	Evolution of the Institution of Beggary in Ancient India.	265
549.	Exploitation of Peasantry in the Marathwada Area in the Erstwhile Hyderabad State (1900-1948 A.D.).	265
550.	The Concept of Audit in Ancient India.	265
551.	'Social Mobility' Its Origin and Evolution in the Rgveda.	266
552.	Social Philosophy of Manu.	267
553.	The legal Documents (Khatapatras) : A Study of the Socio-Economic Life of Ahmedabad Based on Original Gujarati Documents.	267
554.	Role of Concurrent Cultures in the Cultural Make up of the Rāmāyaṇa Age.	268
555.	The State of Society as Reflected in the Bāṇa's Works.	268
556.	The Tradition of Social Amity in the Deccan (1347- 1911 A.D.).	269
557.	Impact of the Political Change on Society and Economy of Saurashtra (Kathiawad, 1820-1947-A.D.).	269
558.	Contemporary Rāmāyaṇa Tradition in Gujarat.	270
559.	Educational Progress and Social Change in the Godavari District (1850-1900).	270
560.	Christianity and Indianization.	271
561.	Hisore of the Church Missionary Society in Hyderabad	

(Andhra Pradesh).	271
562. The Economic Mobility of Guilds in South India.	272
563. The Andhra Provincial Zamindari Ryots Association, 1928-42 : Its Character.	272
564. Brāhmins in Thailand.	272
565. Prediction and Explanation of Economics.	273
566. Growth of Economic Nationalism in Hyderabad State (A Case Study of Telangana). (1920-1939).	273
567. Mewāra Rājya men Sāmājika, Ārthika Niyantraṇa aura Vyavahāra kā Svarūpa. (The Socio-Economic Life of Mewara). (Hindi).	274
568. Indian Society as Reflected in the Kāvyaś of Aśvaghoṣa and Kālidāsa.	274
569. The Woman of India as Pictured by Greek and Latin Authors.	275

SECTION XV- VEDIC STUDIES

	276-308
570. Lamp as a Symbol of Lustre in Ritual.	276
571. Contribution of Magadha to Vedic Culture.	276
572. The Ṛgveda : A Geo-Cultural Study.	276
573. Myth of War between Indra and Vṛtra – A Speech Symbolism.	277
574. Some Forgotten Ritualists in the Ṛgveda.	277
575. Chāndogyabrāhmaṇa 1.2.13 - Some Problems.	278
576. Emendations in Jaiminīya Brāhmaṇa 1.66-104.	278
577. The Nature of Theriomorphism in the Ṛgveda.	278
578. Sāman-Singing on a Verse-triad.	279
579. The Hymns to the Viśve Devāḥ.	279
580. The Ṛgvedic Female Deities : Soma Sacrifices.	280
581. The Nature and Methods of Brāhmaṇic Mystic Interpretation.	280
582. The Āśvalāyana Saṃhitā of the Ṛgveda.	281
583. What does the Asura's Performance of Sacrifices Allude to in Vedic-Literature.	281
584. Hotṛvūrya.	282
585. The Low-Voiced (Upāṃśu) Offering in the Vedic Ritual Tradition.	282

586.	Magic-cult in Ṛgveda.	283
587.	Sāyaṇācārya's Methodology in Interpreting the Ṛgveda.	284
588.	Sun-warship in the Āraṇyakas.	284
589.	Saṅkramasūtra of Kātyāyana (Text with Translation, Exposition and Illustration).	285
590.	Purohita in the Ṛgveda.	285
591.	Peculiar Conceptions of Childbirth in the Bṛhadāraṇyaka Upaniṣad.	285
592.	Nidhipati (AVS. VII.17.4 etc.).	286
593.	Pulastya as a Dharma-Śāstra Writer.	286
594.	Some Reflections on Vedic Accent.	287
595.	Yāska's Conception of Vedic Deities.	287
596.	Rudra and Śiva : Their Vedic Concept.	288
597.	Darśapūrṇamāsa Yāga kā Svarūpa (The Nature of Darśapūrṇamāsa Yāga). (Hindi).	289
598.	The Vaidika Vyākaraṇa of Bhojadeva.	289
599.	Vedic Ritualistic Studies : A Retrospect and Prospect.	289
600.	A Note on the Form Erire.	290
601.	On the Interpretations of Abhrir Asi Nāriri Asi TS – I.3.1.	290
602.	Management of Sacrificial Ceremonies of Ancient India.	291
603.	Critical Path Method Applied to Aśvamedha Sacrifice.	291
604.	Principles of Work-study Applied to Darśapūrṇamāsa Sacrifices.	292
605.	Hymn to Nīlakaṇṭha in Vajrabodhi's Version.	292
606.	Yāska on Vedic Accent.	293
607.	Vedic Agni in the Purāṇas – Some Aspects.	293
608.	Manu on Religion and Politics.	294
609.	The Śrauta Sacrifices Described in the Kauśika-Sūtra.	294
610.	Conceptual Problems in Śrauta and Philosophy.	295
611.	Vaidyanātha Dikṣita.	295
612.	Some Observations on the Āśvalāyana Gṛhya Pariśiṣṭa and the Bhāṣya of Devasvāmin.	296
613.	Nārāyaṇa's Commentary on the Āśvalāyana Gṛhya Sūtra.	297

614.	The Thunder and the Lightning.	298
615.	The Vedic Ritual Vājapeya (Act for Increasing the Vāja).	298
616.	The Mystic Syllable 'Om' in the Vedas.	299
617.	Pratika-Sūtras.	299
618.	The Concept of Kanyā-śulka in Vedic and Post-Vedic Literature.	300
619.	Pt. Madhusudana Ojha on the Nāsadiya Sūkta (R.V. X.129).	300
620.	Āśvalāyana Śrauta Sūtra : Some Problems.	301
621.	Concept of Seasons in the Śatapatha-brāhmaṇa.	302
622.	Sūryopāsana : Sūrya Raśmi Vijñāna kī Prācīnatā (The Worship of the Sun : An Antiquity of the Solar Science). (Hindi).	302
623.	Priestly Abhicāra in the Śrauta Ritual.	303
624.	Concept of Man in the Vedic and Upaniṣadic Literature.	303
625.	Is R.V. X.121 A Hymn to Prajāpati ?	304
626.	Sāmaveda men Upāsana-Vidhāna (Upāsana Doctrine in Sāmaveda). (Hindi).	304
627.	R̥gveda men 'Eka' kī Saṅkhyā kā Darśana (The Philosophy of Numeral 'Eka' in R̥gveda). (Hindi).	305
628.	Śikṣā Granthon men Svarabhakti : Eka Viśleṣana (Svarabhakti in Śikṣā Granthas : A Critical Study). (Hindi).	305
629.	'Black Magic' in the Atharvaveda.	306
630.	Agnyavabhṛtha.	307
631.	R̥ksamhitā men Maraṇottara Jivana (Life After Death—As Revealed in R̥ksamhitā). (Hindi).	307
632.	R̥gvedakālina Saraswatī-Vāstavikatā yā Parikalpanā (Saraswatī of R̥gvedic Age — A Reality or an Imagination). (Hindi).	308
633.	The Vedic Rudra: The Deity or the Mount Kailāsa.	308
634.	Identification of Some Smṛti-citations from the Brahma-Sūtra-Śāṅkarabhāṣya.	308

N.B. – Figures before Brackets Indicate Summary Numbers and in Brackets Page-Numbers.

Balslev, Anindita Niyogi 223 [464]
Banerjee, Biswanath 211 [439]
Banerjee, Hiranmay 223 [465]
Banerjee, Manbendu 33 [68]
Banerjee, Suresh Chandra 139 [286]
Banerjee, Santosh, K. 276 [572]
Bapat, Lata 211 [440]
Bechert, Heinz 80,211[160,441]
Bhadani, B.L. 80 [161]
Bharadwaj, O.P. 184 [379]
Bharadwaj, Sudhi Kant 277 [573]
Bhat, M.S. 116 [242]
Bhat, R.N. 117 [243]
Bhatia, P. 33 [69]
Bhatnagar, H.H.N. 80 [162]
Bhatnagar, Udaya Singh 81 [163]
Bhatt, B.N. 139 [287]
Bhattacharji, Sukumari 139,224 [288,466]
Bhattacharya, Anjan Kumar 265 [550]
Bhattacharya, D.C. 212 [442]
Bhattacharya, P.K. 34 [70]
Bhattacharya, Ram Shankar 20 [44]
Bhattacharya, Sukumar 81 [164]
Bhayani, H.C. 184 [380]
Bhise, Usha R. 140 [289]
Bhoj Raj 266 [551]
Bira, Maitreyee 185 [381]
Biswas, Didhiti 277 [574]
Biswas, Kamapriya 278 [575]
Biswas, Mukta 256 [531]
Bodewitz, H.W. 278 [576]
Bonazzoli, Giorgio 21 [45]

- Bora, Maitreyee 278,279
[577,578]
- Bose, Sheela 82 [165]
- Bose, S.K. 34 [71]
- Brockington, J.L. 22 [46]
- Browne, Gerald M. 35 [72]
- Burrow, T. 117 [244]
- Chakravarty, Biswanath 35 [73]
- Chakravarty, Shrutidhara 140
[290]
- Chakravarty, Uma 279 [579]
- Chandra, K.R. 141 [291]
- Chandra Mauli, N. 1 [1]
- Chatterjee, Asim Kumar 2,141
[2,292]
- Chatterjee, Bhaskar 36 [74,75]
- Chattopadhyay, Aparana 37
[76]
- Chattopadhyaya, Shrimanta 280
[580]
- Chattopadhyaya, Siddheswar
185 [382]
- Chattopadhyay, Sukumar 118
[245]
- Chaturvedi, Sheela 186 [383]
- Chaubey, B.B. 118,280,281
[246,581,582-583]
- Chauhan, Gian 82 [166]
- Chauhan, Prithvi Singh 186
[384]
- Chemburkar, Jaya 225 [467]
- Choudhury, P.C. 109 [225]
- Choudhury, R.D. 8,37 [15,77]
- Chutia, D. 38 [78]
- Chutia, Laksahira Gogoi 212
[443]
- Coward, Harolod 142 [293]
- Dadhica, Gagan Bihari 8 [16]
- Dandekar, R.N. 186 [385]
- Dange, Sadashiv A. 142,
187,188,282 [294,386,387,585]
- Dange, Sindhu S. 142,212,282
[295,444,585]
- Das, H.C. 38 [79]
- Das, R.M. 267 [552]
- Dash, Subas Chandra 119,120
[247,248]
- Dass, A.C. 283 [586]
- Datta, Indrani 120,284 [249,587]
- De. Gauri Shankar 39 [80]
- Debnath, Sailen 83 [167]
- Dehiya, B.S. 83 [168]
- Deshpande, Indu 284 [588]
- Devasthali, G.V. 285 [589]
- Devi, L. Sulochana 226 [469]
- Dhal, U.N. 22 [47]
- Dhavalekar, S.K. 2 [3]
- Dixit, Yatindra 267 [553]
- Dogra, Shyam Lal 226 [470]
- Dwivedi, Lava Kush Prasad 268
[554]
- Dwivedi, R.C. 143,213
[296,445]
- Dwivedi, R.P. 143 [297]
- Elayath, K.N. Neelakanthan 227
[471-472]
- Ellinwood, Dewitt 84 [169]
- G. Prabha 144 [298]
- Gajendragadkar, S.N. 144[299]
- Gangadharan, N. & Rajasekaran,
K.C. 256 [532]
- Gangal, V.V. 188,285 [388,590]
- Ganpat Singh 39 [81]
- Garg, Ved Prakash 188 [389]
- Gauda, Meena 84 [170]
- Geethamony, Amma S. 228,229
[473-474,475]
- Ghosal, Pranati 229 [476]

- Ghosh, Amal Kumar 285 [591]
 Ghosh, Archana 189 [390]
 Goel, Aruna 230 [477]
 Gonda, J. 286 [592]
 Gopal, Lallanji & Gopal, Krishan Kanti 286 [593]
 Gorekar, N.S. 85 [171]
 Goswami, Ashok Kumar 121 [250]
 Goyal, Shankar 85,86,145 [172,173-174,300]
 Gupta, Amitabh Das 256 [533]
 Gupta, Banibaran Sen 268 [555]
 Gupta, Bharat 145,146 [301,302]
 Gupta, D.K. 146 [303]
 Gupta, Krishna 8 [17]
 Gupta, M.K. 39 [82]
 Gupta, Madhu 146 [304]
 Gupta, Mithilesha 189 [391]
 Gupta, Shambhu 190 [392]
 Gupta, Subhash 147 [305]
 Gupta, Sudhir Kumar 287 [594-595]
 Habib, Irfan 40 [83]
 Hahn, Michael 147 [306]
 Handa, Devendra 2,9,40,41 [4,18,84,85-86]
 Hara, Minoru 230 [478]
 Hashim, S.A. 3 [5]
 Hazarika, B.N. 288 [596]
 Hegre, K.T.M. 87 [175]
 Hinuber, Oskar V. 87,213 [176,446]
 Hook, Peter Edwin & Kaul, Omkar Nath 121 [251]
 Hota, K.N. 230 [479]
 Iyengar, G.S. Sampath 257 [534]
 Jafri, Syed Masood Hassan 269 [556]
 Jain, Jagdish Chandra 231 [480]
 Jain, Jitendra Kumar 232 [481]
 Jain, Kunwarlal 87 [177]
 Jain, S.V. 269 [557]
 Janaki, A. 148 [307]
 Jani, Jaydev A. 190,214 [393,447]
 Jani, S.V. 88 [178]
 Jash, Pranabananda 42 [87,88]
 Javaliya, Sharad 191 [394]
 Jena, S. 232 [483]
 Jena, Siddheswar 191 [395]
 Jha Damodar 73,88,289 [148,179,597]
 Jha, Girish K. 122 [252]
 Jhala, Shankar Singh 23 [48]
 Jhanji, Rekha 148 [308]
 Jog, K.P. 149 [309]
 Johnson, Donald Clay 192 [396]
 Joshi, B.C. 89 [180]
 Joshi, Devdatta 23,270 [49,558]
 Joshi, J.C. 89 [181]
 Joshi, Masheswar P. 43 [89]
 Joshi, S.D. & Roodbergen, J.A.F. 122 [253]
 Joshi, Vasanti 90 [182]
 K. Gayathri Devi 149 [310]
 Kanjilal, Dileep Kumar 150 [311]
 Kansara, N.M. 289 [598]
 Kansara, Narayan 257 [535]
 Kanshi Ram 233 [484]
 Kantawala, S.G. 24,122,233 [50,254,485-486]
 Kapil, Fathima Kutty 192 [397]
 Kapila, Renu 123 [255]
 Kashikar, C.G. 289 [599]

- Katara, Usha 192,193 [398,399]
 Katre, Shailaja S. 290 [600]
 Kaul, Advaitavadini 109 [227]
 Kaul, Omkar Nath & Madhu Bala 124 [257]
 Kaushik, Nilam 193 [400]
 Ker, Vakan & Major Gupta 43 [90]
 Kesarvani, Arun 9 [19]
 Kothari, Dev 10,44,123,150, 151,193,194,234 [20,91,256,312,313,401,402-404,487]
 Krishan, Y. 234,235 [488,489,490]
 Krishna Kumar 3,46 [6,96]
 Krishnamurthy, K. 44,45,151 [92,93,94,314]
 Krishnamurthy, P. 90 [183,184]
 Krishnamurthy, Radha 91 [185]
 Kulkarni, Nirmala 290 [601]
 Kulkarni, Prashant, P. 46 [95]
 Kulkarni, R.P. 258,291,292 [536,602-603,604]
 Kulkarni, V.M. 151,152 [315,316]
 Kumar, Shiva 236 [491]
 Kundu, Sambhunath 47 [97]
 Kunjamma, N.V. 153 [317]
 Kusumprajna 236 [492]
 Lahiri, A.N. 47,48,49 [98,99,100-101]
 L. Sulochana Devi 124 [258]
 Laddu, S.D. 125 [259]
 Lahiri, Bela 50 [102]
 Lakshmi, R. 153 [318]
 Layek, Satyajit 125 [260]
 Leelamani, C. 154 [319]
 Levitt, Stephen Hillyer 10,195 [21,405]
 Lokesh Chandra 126, 237,292 [261,493,605]
 Londhe, Veena A. 195 [406]
 Mann Singh 126,293 [262,606]
 Madan, A.P. 91 [186]
 Madhu Bala 195 [407]
 Magnone, Paolo 24 [51]
 Mahadihassan, S. 4,196 [7,408]
 Mahapatra, Gopinath 92 [187]
 Mahulikar, G.P. 237,293 [494,607]
 Mali, Vishnuprakash 10,11 [22,23]
 Malik, Madhusudan 127 [263]
 Mande, Kanchan V. 238 [495]
 Mangalam, S.J. 51 [103]
 Mani, K.J. 196 [409]
 Manikyamba, P. 270 [559]
 Matha, S.R. 294 [608]
 Matsumura, Hisashi 154 [320]
 Mayor-Konig, Birgit H. 197 [410]
 Mehendale, M.A. 127 [264]
 Mehra, Baldev Singh 294 [609]
 Mehta, Balwant Singh 238 [496]
 Mehta, Mohanlal 238 [497]
 Mirasdar, Mangala 295 [610]
 Misra, Nalini Devi 128,258 [265,537]
 Misra, Sadananda 51 [104]
 Misra, S.D. 259 [538]
 Mishra, Madhusudan 198 [411]
 Mishra, Ramashankar 155 [321]
 Mirashi, V.V. 92 [188]
 Modi, Bharati 128 [266]
 Moghe, S.G. 155,156,295 [322,323,611]

- Mohan, Mehta Vasishtha Dev 73
[149]
- Mohanty, Malaya Kumar 239,
260 [498,539]
- Mohanty, S.S. 296 [612]
- Mohanty, Sulok Sunder 297
[613]
- Mora, J.M. De 156 [324]
- Mukherjee, Amit 93 [189]
- Mukherjee, Bikash 53 [107]
- Mukherjee, B.N. 52,110
[105,106,230]
- Mukhopadhyaya, Durgadas 156
[325]
- Mulachand, Pranesh 199 [413]
- Murti, M. Srimannarayana 129,
157,298 [267,326,614]
- Nagar, Sheela 53 [108]
- Nagayach, Ved Prakash 11[24]
- Naidu, S. Sripathi 12 [25]
- Naikar, Chandramouli S. 25,157,
158 [52,327,328]
- Nampoorthy, E. Easwaran 159
[330]
- Nanavati, Rajendra 160 [331]
- Narain, Harsh 239 [499]
- Naraniwal Rampal 74 [150]
- Narasimhamurthy, A.V. 54[109]
- Narasimhan, R. 260 [540]
- Naryanan, T.K. 214 [449]
- Nath, R. 199 [414]
- Nelson, David N. 298 [615]
- Neog, Maheswar 215 [450]
- Nigam, L.S. & Singh, R.K. 54
[110]
- Nigam, M.L. 93 [190]
- Nighoskar, Yogini 129 [268]
- Nirwanashi, Kusumprajna 240
[500]
- Niyogi, Pushpa 55 [111]
- Nizamuddin, M. 55 [112]
- Ojha, Deendayal 94 [191]
- Ojha, Jamanesh Kumar 94 [192]
- Ohira, Suzuko 240 [501]
- Ojihara, Yutaka 130 [269]
- Padia, Chandrakala 241 [502]
- Padoux, A. 160 [332]
- Panda, Kshetrabasi 160 [333]
- Panda, Narasingha 215 [451]
- Panda, R.K. 241 [503]
- Panda, Rabindra Kumar 242
[504]
- Pande, Anupa 25 [53]
- Pandey, D.N. 130 [270]
- Pandey, Lalit 94 [193]
- Pandey, S.N. 12 [26]
- Pandit, G.L. 261 [541]
- Pandya, Bhagavati Prasad 131
[271]
- Pandya, Narahari 262 [542]
- Paranjpe, Meenal 113 [236]
- Parasher, R.N. 199 [415]
- Parekha, S.S. 12 [27]
- Parida, Bhagaban 131 [272]
- Parpolo, Asko 4 [8]
- Parthsarathy, R. 114 [237]
- Patani, Sohan Lal 5 [9]
- Patel, N.N. 95 [194]
- Patel, P.K. & Vaid, S.I. 74 [151]
- Pathak, Naresh Kumar 13,56
[28-29,113]
- Pathak, Rakesh Rajan 299[616]
- Pathak, V.S. 56 [114]
- Patra, Brundaban 242,243
[505,506]
- Patri, Umesh Pr. 243 [507]
- Patyal, Hukam Chand 132,200
[273-274,416]

- Peris, Merlin 216 [452]
 Phukan, J.N. 57,95 [115,195]
 Pimplapure, G.W. 299 [617]
 Pohiya, Ram Kishan 5,96,200,
 201 [10,196,417,418]
 Possehl, Grgory L. 5 [11]
 Pou, S. 110 [231]
 Pradhan, S.S. 161 [334]
 Pradhan, Shruti S. 300 [618]
 Prakash, Ravi 133 [276]
 Pranesh, Moolchand 96 [197]
 Prasad, Sheo Shankar 133 [277]
 Pratap, Rita 13 [30]
 Raghvendra, Manohar 57,58
 [116,117-118]
 Rahrkar, V.G. 26 [54]
 Rai, Chote Lal 14 [31]
 Rai, Subas & Singh, Kiran
 Kumari 58 [119]
 Rai, Upendra Nath 162 [335]
 Raina, Dhruv 262 [543]
 Raja, K. Kunjnni 162,216
 [336,453]
 Rajendran, C. 163 [337-338]
 Rajiv Kumar 59 [120]
 Raman, K.V. 59 [121]
 Raman, M.V. 164 [339]
 Raman, R. 97 [198]
 Ramanathan, A.S. 300 [619]
 Ranade, H.G. 301 [620]
 Rangarajan, Haripriya 97,201,
 244 [199,419,508]
 Rao, B. Seshagiri 114 [238]
 Rao, P.A.S. Jaya 271 [560-561]
 Rao, Venkateswara 164 [340]
 Rath, Gayatree 244 [509]
 Ray, Bidyut Lata 97 [200]
 Ray, Ujjal 98 [201]
 Ray, Upendranath 60,75,98,217
 [122,152,202,454]
 Rebari, Harmal 165 [341]
 Reddy, P. Cheena 99,272
 [203,562]
 Roshan Aara 99 [204]
 Roy, Sudhanshu Mohan 302
 [621]
 S. Padma Kumari 165 [342]
 Saceti, Bhagwati Lal 100 [205]
 Sagar, Naresh 262 [544]
 Saha, Sukharanjan 245 [510]
 Sahasrabudhe, M.T. & Chitale,
 S.K. 302 [622]
 Sahoo, Ananda Chandra 60
 [123]
 Sahoo, P.C. 303 [623]
 Sainger, Indra 202,205[420,427]
 Sandesara, B.J. 166,202,203
 [343,421,422-423]
 Sankarnarayanan, S. 166,245,
 246 [344,511,512]
 Sarkar, Ranajit 167 [345]
 Sarma, Dimbeswar 167 [346]
 Sarma, E.R. Sreekrishna 246,
 303 [513,624]
 Sarma, K.V. 27,168
 [55,347-348]
 Sarmah, H. 27 [56]
 Satapati, C. 204 [424]
 Sathe, Jayashree 304 [625]
 Satyanarayana, A. 272 [563]
 Satya Vrat 169,272 [349,564]
 Schingloff, D. 204 [425]
 Schwarz, Arturo 204 [426]
 Sefi, Kai Anjum 169 [350]
 Sen, Pranab Kumar 247 [514]
 Sengupta, Gautam 14 [32]

Sen Sharma, Sunil & Haldar,
Aruna 263 [545]
Sethna, K.D. 61 [124]
Shah, Umakant P. & Bender,
Ernest 100 [206]
Sharan, Mahesh Kumar 111
[232]
Sharma, Aruna 169 [351]
Sharma, Arvind 217,248
[455-456,515]
Sharma, Brij Kishore 100 [207]
Sharma, Champa 111 [233]
Sharma, Dharmanand 248 [516]
Sharma, Govardhan 61,101
[125,208]
Sharma, Indu 304 [626]
Sharma, J.C. 134 [279]
Sharma, Jai Narayana 170,305
[352,627]
Sharma, Shrikrishna 305 [628]
Sharma, Manohar 205 [428]
Sharma, Mukunda Madhava 171
[353]
Sharma, Rajendra Prasad 206
[429]
Sharma, Shaktikumar 62 [126]
Sharma, Sudershan Kumar 101
[209]
Shastree, Keshavram K. 171
[354]
Shastri, Ajay Mitra 62,102
[127,210]
Shastri, Biswanarayan 28,206
[57,430]
Shastri, Satyavrat 172 [355]
Shekhawat, Saubhagya Singh
206 [431]
Shrigaonkar, Varsha S. 103
[211]

Shrimali, Govind Lal 62,103
[128,212-213]
Shrivastava, Gyandevi 172[356]
Shrivastava, Lily 134 [280]
Shukla, Bhawani Shankar 207
[432]
Shukla, Pandita Badrinath 248
[517]
Shukla, S.P. 6 [12]
Singh, Arvind Kumar 63 [129]
Singh, Mahendranath 104 [214]
Singh, O.N. 63 [130]
Singh, O.N. & Singh Chandra
Deo 64 [131]
Singh, P.N. 64 [132]
Singh, Sheo Bahadur 65 [133]
Singh, Y.B. 66 [134]
Singhal, Sudarshana Devi 15
[33]
Sinha, Kumkum 249 [518]
Sinha, R.K. 67 [135]
Sircar, D.C. 104 [215]
Sobhanan, B. 104,105 [216,217]
Sohoni, S.V. 105,173 [218,357]
Solanki, Parmeshwar 68 [136]
Somani, Ram Vallabh 15,68,106
[34,138,219]
Somani, Shashi Kala 68,106
[138,220]
Sreedevi, S.K. 173 [358]
Srinivasan, Saradha 75 [153]
Srivastava, A.L. 15 [35]
Srivastava, Prashant 69 [139]
Srivastava, R.P. 16 [36]
S.S. Janaki 173 [359]
Stepanyantas, Marietta 250[519]
Subrahmanyam, K. 135 [281]
Sullere, S.K. 106 [221]
Svapriyananda 207 [433]

INDEX OF JOURNALS CONSULTED FOR ABRIDGEMENT

N.B. — *Journals utilized for abridgement of this issue.

AA	Artibus Asiae, Ascona (Switzerland).	English
AAIHSR	Adhyayana-Anusandhāna Institute of Higher Studies and Research, Bapu Bazar, Jaipur.	Hindi
AArc.	Acta Archaeologica, Budapest.	English
*AB	Abhinandana-Bhāratī, Prof. Krishan Kant Handiqui Felicitation volume, Kamarupa Anusandhāna Samiti (Assam Research Society), Gauhati.	English
*ABORI	Annals of the Bhandarkar Oriental Research Institute, Poona.	English
Adv.	Advent, Pondicherry.	English
AE	Annee Ephigraphique, Paris (France).	French
AH	Aryan Heritage, Monthly Journal of DAVS, New Delhi-55.	English
AI	Ancient India, Bulletin of the Archaeological Survey of India, New Delhi.	English
AJ	Antiquaries Journal, London.	English
AJA	American Journal of Archaeology, America.	English
AJL	Ajasrā, Lucknow.	Sanskrit
AJP	Australian Journal of Philosophy.	English
Alo.	Ālocanā, Delhi.	Hindi
AM	Asia Major, London.	English
AMB	Astrological Magazine, Bangalore.	English
An.	Anthropologist, Delhi.	Bi-lingual
Ane.	Anekānt, Delhi.	Hindi
Ant.	Antiquity, Cambridge.	Bi-lingual
Anv.	Anveṣaṇa, Research Journal of L.B. Shastri Kendriya Sanskrit Vidyāpeeṭha, New Delhi.	Hindi
Anvi.	Anvikṣā, Jadavpur University, Calcutta.	Bi-lingual
AO	Archiv Orientalni, Prague (Czechoslovakia).	Multilingual

AOB	Acta Orientalia, Budapest.	Bi-lingual
AOC	Acta Orientalia, Copenhagen.	English
AOM	Ars Orientals, Michigan Publications on East Asia, 104 Lane Hall. The University of Michigan, Ann Arbor, Michigan -48109.	English
AORM	Annals of Oriental Research, University of Madras, Madras.	Multilingual
AP	Aryan Path, Bombay.	English
APh.	Acta Philologica Scandinavia, Copenhagen.	English
APQ	American Philosophical Quarterly, Pennsylvania.	Bi-lingual
AQG	Assam Quarterly, Gauhati.	English
Ar. A	Arts Asiatique, Paris (France).	English
ARB	Asiatic Research Bulletin, Seoul (South Korea).	English
Arc.	Archaeology, New York.	English
Arc.J	Archaeological Journal, London.	English
As.B	Asian Studies, Bombay.	English
ASEB	Asiatische Studien Etudes Asiatiques, Bern (Switzerland).	Bi-lingual
ASK	Abhinava Surabhārati, Kanpur.	Sanskrit
ASP	Asian Studies, Quezon City (Philippines).	English
As.R	Asian Review, London.	English
AUJR	Agra University Journal of Research, Agra..	Bi-lingual
AURJF	Avadh University Research Journal, Faculty of Arts, Faizabad.	Bi-lingual
BAHA	Bulletin of Ancient History and Archaeology, University of Saugar, Saugar.	Bi-lingual
BAICE	Bulletin of Sri Aurobindo International Centre of Education, Pondichery.	English
BASI	Bulletin of Anthropological Survey of India, Calcutta.	English
BASOR	Bulletin of the American School of Oriental Research, Baltimore (U.S.A.).	English

BASPR	Bulletin of the American School of Pre-historic Research, Harvard.	English
BBPG	Bulletin of the Baroda Museum and Picture Gallery, Baroda.	English
BCGV	Bulletin of the Chunnilal Gandhi Vidya Bhavan, Surat.	Bi-lingual
BDAC	Bibliographa D' Archacology Classica, Rome.	French
BDCRI	Bulletin of the Deccan College Research Institute, Poona.	Bi-lingual
BDHM	Bulletin of the Department of History of Medicine, Hyderabad.	English
BEFEO	Bulletin de L' Ecole Francaise D' Extreme Orient, Paris (France).	English
Bha.	Bhāratī, Varanasi.	English
Bhm.	Bhārata Manīṣā, Varanasi.	English
Bh. V	Bhāratavarsh, Calcutta.	Bengali
BIA	Bulletin of the Institute of Archaeology, London.	English
BI(E)S	Bulletin of the Institute of Post-Graduate (Evening) Studies, Delhi.	Bi-lingual
BIHR	Bulletin of the Institute of Historical Research, London.	Multilingual
BIMB	Boletim do Instituto Menezes Braganca, Bastora (Goa).	French
BISHM	Bulletin of the Indian Society for History of Mathematics, University of Delhi -110007.	Bi-lingual
BITC	Bulletin of the Institute of Traditional Culture, Madras.	English
BJ	Bhāvan's Journal, Bombay.	English
BJA	The British Journal of Aesthetics, London.	English
BM	Burlington Magazine, London.	English
BMA	Bulletin of Museums and Archaeology in U.P. State, Lucknow.	English
BMQ	British Museum Quarterly, London	English

BO	Bibliotheca Orientalis, Leiden	Bi-lingual
BOML	Bulletin of the Government Oriental Manuscripts Library, Madras	Bi-lingual
BP	Bibliographie De La Philosophie, Paris(France).	
BPP	Bengal – Past and Present, Calcutta.	English
BPSC	Bulletin of the Philological Society of Calcutta, Calcutta.	English
BPWMB	Bulletin of the Prince of Wales Museum of Western India, Bombay.	English
BRA	Bulletin Vanhet Rijksmuseum, Amsterdam (Netherlands).	Dutch
*Br. V	Brahma-Vidyā, Adyar (Madras).	English
BRMIC	Bulletin of the Rama Krishna Mission Institute of Culture, Calcutta.	English
BS	Bhārtiya Sāhitya, Agra.	Hindi
BSEI	Bulletin De La Societe des Etudes Indo-chinoises, Saigon.	French
BSL	Bulletin de La Societe de Linguistic De Paris, Paris (France).	French
BSOAS	Bulletin of the School of Oriental and African Studies, London.	English
BSSS	Bhāratī-Śodha-Sāra-Saṅgraha, Jaipur.	Hindi
BTLV	Bijdragen Tot Detaal Land - En Volkenkund, The Hague(Netherlands).	Dutch
BV	Bhāratīya Vidyā, Bombay	English
CAJ	Central Asiatic Journal, The Hague (Netherlands).	Bi-lingual
CASS	CASS Studies Centre of Advanced Studies in Sanskrit, University of Poona, Poona.	English
CC	Chinese Culture, Taiwan, China.	English
CF	Cultural Forum, New Delhi.	English
Cons.	Conspectus, New Delhi.	English
CQ	China Quarterly, London.	English

CR	Culcutta Review, Calcutta.	English
CRB	Commentaar Van hugo de Groot op de Lex Romana Burgundio-num, Amesterdam (Netherlands).	Dutch
CSSH	Comparative Studies in Society and History, The Hague (Netherlands).	English
CT	Ceylon Today, Colombo	English
CUAHS	Calcutta University Department of Ancient Indian History & Culture, Souvenir, Calcutta.	English
Dhi	A Journal of Rare Buddhist Texts Research Project, Central Institute of Higher Tibetan Studies, Varanasi.	Multilingual
DI	Darshan International, Moradabad.	English
DT	Dārśanika, Traimāsika, Faridkot.	English
DUS	Dacca University Studies, Dacca.	English
EA	Eastern Anthropologist, Lucknow.	English
EACS	East Asian Culture Studies, Tokyo.	English
EH	Epiphanie des Heils, Zur Heilsgege nwart in Indischer and christlicher religion, WIEN	Bi-lingual
EI	Epigraphia Indica, Delhi.	English
EO	Ethical Outlook, California	English
EPh.	Etudes Philosophiques, Paris (France).	English
Et.	Ethics, Chicago.	English
ETC	E.T.C., California (U.S.A.).	English
Eth.	Ethnos, Stockholm (Sweden).	English
EV	Ephigraphika Vostoka, Moscow.	Russian
EW	East and West, Rome (Italy).	English
Exp.	Expedition, Philadelphia (U.S.A.)	English
FA	France- Asie- Asia, Tokyo.	Bi-lingual
FL	Folklore, Calcutta.	English
FMJ	Federation Museum Journal, Kuala Lampur (Malaysia).	English
GA	Gazette Des Beaux-Arts, Paris (France).	Bi-lingual

GI	Glory of India, A quarterly Journal on Indology, Delhi.	English
Hib	The Hibbert, Journal, London.	English
HGST	Hiraga Genna riet Son Temps, Paris (France).	French
Hind.	Hindustānī Traimāsika, Allahabad.	Hindi
HJAS	Harvard Journal of Asiatic Studies, Harvard.	English
HR	History of Religion, Chicago (U.S.A.)	English
HS	Historickz, Sbornik, Prague.	Czech
*HSAJ	Haryana Sahitya Akademi, Journal of Indological Studies, Chandigarh.	Bi-lingual
HTR	Harvard Theological Review, Massachusetts (U.S.A.).	English
Hum.	Humanist, Ohio (U.S.A.).	English
IA	Indian Antiquary, Bombay.	English
IAC	Indo-Asian Culture, New Delhi.	English
IArc.	Indian Archives, New Delhi.	English
IAS	Indo-Asia, Stuttgart (W. Germany).	German
IC	Islamic Culture, Hyderabad.	English
IH	Indian Horizons, New Delhi.	English
IHQ	Indian Historical Quarterly, Calcutta	English
II	Indo-Iranica, Calcutta.	Bi-lingual
IJJ	Indo-Iranian. Journal, The Hague (Netherlands).	Bi-lingual
IILS	Indian Institute of Language Studies, Patiala.	English
IJAPSA	Itihas, Journal of the Andhra Pradesh State Archives, Hyderabad-500007.	English
IJDL	International Journal of Dravidian Linguistics, Kerala, Trivandrum-695001.	English
IJHS	Indian Journal of History of Science, New Delhi.	English
IJL	Indian Journal of Linguistics, Calcutta.	English
IJP	Indian Journal of Para-psychology, Jaipur.	English
IL	Indian Literature, New Delhi.	English
ILin.	Indian Linguistics, Poona.	English
IMB	Indian Museum Bulletin, Calcutta	English

IMR	Indian Museum Review, Delhi.	English
Ind.	Indica, Calcutta.	English
Inq.	Inquiry, Oslo (Norway).	English
ION	Instituto Orientale de Napoli, Roma	Bi-lingual
IPC	Indian Philosophy and Culture, Vrindaban	English
IPQ	International Philosophical Quarterly, New York.	English
IPQP	Indian Philosophical Quarterly, Poona.	English
IQ	Indian Quarterly, Delhi.	English
IS	Indian Studies : Past and Present, Calcutta.	English
IT	Indian Theosophist.	English
JA	Journal Asiatique, Paris (France).	French
JAA	Journal of Archaeology in Andhra Pradesh.	English
JAAS	Journal of Asian and African Studies, Institute for the Study of Languages and Cultures of Asia and Africa, Tokyo Gaikokugo Diagaku, 4, Nishigahara, Kita Ku, Tokyo 114.	Bi-lingual
JAHS	Journal of the Andhra Historical Research Society, Hyderabad.	English
JAIH	Journal of Ancient Indian History, Calcutta University, Calcutta.	English
JAINS	The Journal of Academy, Indian Numismatics and Sigilography, Indore.	English
JAnt/JSB	Jaina Antiquary/Jaina Siddhānta Bhāskara, Ārrāh (Bihar).	Bi-lingual
JAOS/JOAOS	Journal of the American Oriental Society, New Haven (U.S.A.).	English
JAP	Journal of Analytical Psychology, London.	English
JARS	Journal of the Assam Research Society, Gauhati.	English
JAS	Journal of the Asian Studies, Michigan (U.S.A.).	English
*JASB	Journal of the Asiatic Society, Bombay.	English
JASC	Journal of the Asiatic Society, Calcutta.	English
JASOB	Journal of the Asiatic Society of Bangladesh, Dhaka.	English

GI	Glory of India, A quarterly Journal on Indology, Delhi.	English
Hib	The Hibbert, Journal, London.	English
HGST	Hiraga Genna riet Son Temps, Paris (France).	French
Hind.	Hindustānī Traimāsika, Allahabad.	Hindi
HJAS	Harvard Journal of Asiatic Studies, Harvard.	English
HR	History of Religion, Chicago (U.S.A.)	English
HS	Historickz, Sbornik, Prague.	Czech
*HSAJ	Haryana Sahitya Akademi, Journal of Indological Studies, Chandigarh.	Bi-lingual
HTR	Harvard Theological Review, Massachusetts (U.S.A.).	English
Hum.	Humanist, Ohio (U.S.A.).	English
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IAC	Indo-Asian Culture, New Delhi.	English
IArc.	Indian Archives, New Delhi.	English
IAS	Indo-Asia, Stuttgart (W. Germany).	German
IC	Islamic Culture, Hyderabad.	English
IH	Indian Horizons, New Delhi.	English
IHQ	Indian Historical Quarterly, Calcutta	English
II	Indo-Iranica, Calcutta.	Bi-lingual
IJJ	Indo-Iranian. Journal, The Hague (Netherlands).	Bi-lingual
IILS	Indian Institute of Language Studies, Patiala.	English
IJAPSA	Itihas, Journal of the Andhra Pradesh State Archives, Hyderabad-500007.	English
IJDL	International Journal of Dravidian Linguistics, Kerala, Trivandrum-695001.	English
IJHS	Indian Journal of History of Science, New Delhi.	English
IJL	Indian Journal of Linguistics, Calcutta.	English
IJP	Indian Journal of Para-psychology, Jaipur.	English
IL	Indian Literature, New Delhi.	English
ILin.	Indian Linguistics, Poona.	English
IMB	Indian Museum Bulletin, Calcutta	English

IMR	Indian Museum Review, Delhi.	English
Ind.	Indica, Calcutta.	English
Inq.	Inquiry, Oslo (Norway).	English
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IPQP	Indian Philosophical Quarterly, Poona.	English
IQ	Indian Quarterly, Delhi.	English
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IT	Indian Theosophist.	English
JA	Journal Asiatique, Paris (France).	French
JAA	Journal of Archaeology in Andhra Pradesh.	English
JAAS	Journal of Asian and African Studies, Institute for the Study of Languages and Cultures of Asia and Africa, Tokyo Gaikokugo Diagaku, 4, Nishigahara, Kita Ku, Tokyo 114.	Bi-lingual
JAHS	Journal of the Andhra Historical Research Society, Hyderabad.	English
JAIH	Journal of Ancient Indian History, Calcutta University, Calcutta.	English
JAINS	The Journal of Academy, Indian Numismatics and Sigilography, Indore.	English
JAnt/JSB	Jaina Antiquary/Jaina Siddhānta Bhāskara, Ārrāh (Bihar).	Bi-lingual
JAOS/JOAOS	Journal of the American Oriental Society, New Haven (U.S.A.).	English
JAP	Journal of Analytical Psychology, London.	English
JARS	Journal of the Assam Research Society, Gauhati.	English
JAS	Journal of the Asian Studies, Michigan (U.S.A.).	English
*JASB	Journal of the Asiatic Society, Bombay.	English
JASC	Journal of the Asiatic Society, Calcutta.	English
JASOB	Journal of the Asiatic Society of Bangladesh, Dhaka.	English

JAU	Journal of the Annamalai University, Annamalai Nagar.	Bi-lingual
JBHS	Journal of the Bombay Historical Society, Bombay.	English
JBRS	Journal of the Burma Research Society, Rangoon.	English
JBRSP	Journal of the Bihar Research Society, Patna.	English
JCRAS	Journal of the Ceylon Branch of Royal Asiatic Society, Colombo.	English
JDHB	Journal of the Department of Humanities, University of Burdwan.	English
JEAS	Journal of the East Asiatic Studies, Manila (Philippines).	English
JESHO	Journal of the Economic and Social History of the Orient, Leiden.	English
JESI	Journal of the Epigraphical Society of India, Dharwar.	English
JGJKSV	Journal of the Gaṅgānāth Jhā Kendrīya Sanskrit Vidyāpeetha, Allahabad.	Multilingual
JGRS	Journal of the Gujarat Research Society, Bombay.	Bi-lingual
JH	Journal of History, Dept. of History, Jadavpur University, Calcutta.	English
JHR	Journal of Historical Research, Ranchi.	English
JHS	Journal of the Haryana Studies, Kurukshetra.	Bi-lingual
*JI	Journal of Itihāsa, State Archives, Govt. of Andhra Pradesh, Hyderabad.	English
JIBS	Journal of Indian and Buddhist Studies, Tokyo (Japan).	Bi-lingual
*JICPR	Journal of Indian Council of Philosophical Research, 14-AB Lal Bahadur Shastri Marg, Delhi- 110001.	English
JICSLs	Journal of Institute for the Comprehensive Study of Lotus Sutra, Rishso University, Tokyo (Japan).	Bi-lingual
JIH	Journal of Indian History, Trivandrum.	English
JIJ	Jijñāsā : Journal of the History of Ideas and	English

	Culture, Jaipur.	
JIMAI	Journal of Indian Museum Association of India, Bombay.	English
JIP	Journal of Indian Philosophy, Holland.	English
JJU	Journal of Jiwaji University, Gwalior.	Bi-lingual
*JJVB	Journal of the Jain Vishva Bhāratī, Ladanu.	Bi-lingual
JKer.U.	Journal of the Kerala University Oriental Mss. Library, Trivandrum.	Bi-lingual
JKS	Journal of Kerala Studies, University of Kerala, Trivandrum.	English
JKU	Journal of the Karnatak University, Dharwar.	English
JMA	Journal of Music Academy, Madras.	English
JMBRAS	Journal of the Malaysian Branch of Royal Asiatic Society, London.	English
JMSB	Journal of the Maharaja Sayaji Rao University of Baroda, Baroda.	English
JNAA	Journal of the National Academy of Administration, Mussorie.	Bi-lingual
JNAN	Jñānāmṛtam, Prof. A.C. Swami Felicitation Vol., Utkal University, Bhubaneshwar-751004.	Bi-lingual
*JNSI	Journal of Numismatic Society of India, Varanasi.	English
*JOIB	Journal of Oriental Institute, Baroda.	English
JORM	Journal of Oriental Research, Madras.	English
JP	Journal of Philosophy, New York.	English
JPHS	Journal of Pakistan Historical Society, Karachi.	English
JPR	Journal of Philosophical Review, New York.	English
JPS	Journal of Polynesian Society, Willington (New Zealand).	English
JPSK	Journal of Philosophical Studies, Kyoto (Japan).	English
JR	Journal of Religion, Chicago.	English
JRAS	Journal of Royal Asiatic Society of Great Britain and Ireland, London.	English
JRCAS	Journal of Royal Central Asian Society, London.	English

JRS	Journal of Religious Studies, Guru Gobind Singh Department, Punjabi University, Ptla.	English
JRU	Journal of Ranchi University, Ranchi.	English
JSAOU	The Journal of Sanskrit Academy, Osmania University, Hyderabad.	English
JSEAH	Journal of the South-East Asian History, Singapore.	English
JSNDT	Journal of the Shrimati Nathibai Damodar, Thachersey.	English
JSS	Journal of the Siam Society, Bangkok (Thailand).	English
JSSS	Journal of South Seas Society, Singapore.	Bi-lingual
JSU	Journal of the Shivaji University, Kolhapur.	English
JTS	Journal of Tamil Studies, Madras.	Multilingual
JTSL	Journal of Tanjore Maharaja Serfoji's Sarasvati Mahal Library, Madras.	Multilingual
JUB	Journal of the University of Bombay, Bombay.	English
JUG	Journal of the University of Gauhati, Gauhati.	English
JUP	Journal of the University of Poona, Poona.	English
JWH	Journal of the World History, Paris.	English
JYI	Journal of the Yoga Institute, Bombay.	English
Kād.	Kādambinī, New Delhi.	Hindi
KHR	Karnataka Historical Review, Karnataka.	English
KJIRSA	Kosal Journal of the Indian Research Society of Avadh, Faizabad.	Bi-lingual
KK	Kāmpila Kalpa, Saugar University, Sagar.	Bi-lingual
KN	Kalā-Nidhi, Varanasi.	English
KNSAG	Koninklijk Neederlandsch Aadrjkskundig Genootschap, Amsterdam (Netherlands).	Dutch
KRIAC	Kalākusumāñjali, Reflection on Indian Art and Culture, Department of Museums, Gujarat State, Vadodra, India.	English
KS	Kant Studien, Koln (Germany).	German
KSDP	Kratkie Soobshchemiya O Dokladakh Polevikh Issledo-vaniykh Instituta Arkheologi, Moscow.	Russian

KSK	Kalā Saurabha, Kharragarh.	Bi-lingual
KSP	Kannada Sahitya Parishat Patrika, Banglore.	Kannada
*KURJ	Kurukshetra University Research Journal.	Bi-lingual
LD	Light of Dhamma, Rangoon.	English
LEW	Literature East and West, New Paltz (New York).	English
LK	Lalita Kalā, New Delhi.	English
Lin.	Lingua, Amsterdam (Holland).	English
LSEWFAP	Le' Spraeck Ende Woorde-Bock De Frederick De Moutman, Paris (France).	French
LTP	Less Etudes PhilosophiquÉ.	French
Mad.	Madhyamā, Allahabad.	Hindi
Man	Man, London.	English
Marg	Marg, Bombay.	English
MB	Madhya Bhāratī, Jabalpur.	English
Mb.	Madhya Bharati, Saugar University, Sagar.	Hindi
MBB	Museum Bulletin, Baroda.	English
MBH	Maru Bhāratī, Pilani.	English
MBo.	Mahā Bodhi, Calcutta.	English
ME	The Mathematics Education and Research, Sewen (Bihar).	English
MFAB	Museum for Fine Arts Bulletin, Boston.	English
MFEA	Museum for Eastern Antiquities, Stockholm (Sweden).	English
Mind	Mind, Oxford (England).	English
MI	Man in India, Ranchi.	English
MIOC	Memoirs of the Institute for Oriental Culture, Tokyo.	Bi-lingual
MIP	Mother India, Pondicherry.	English
MO	Mysore, Orientalist, Mysore.	Bi-lingual
Mon.	Monist, Kalifornia.	English
MM	Metric Measures, Delhi.	English
MR	Modern Review, Calcutta.	English
MS	Modern Schoolman, Missouri (U.S.A.).	English

MSP	Marāṭhi Samśodhana Patrikā, Bombay.	Bi-lingual
MUI	Majalla-i-Ulam-i-Islamiya, Aligarh.	Persian
MUJ	Marāṭhwādā University Journal, Aurangabad.	Bi-lingual
MUJG	Magadh University Journal, Gaya.	English
MUSRJ	Meerut University Sanskrit Research Journal, Ghaziabad (U.P.).	Hindi
Mus.	Museum, Belgique (Belgium).	Multilingual
Mus. J.	Museum Journal, London.	English
MW	Muslim World, Hardford (U.S.A.).	English
Naim.	Naimiṣīyam, Puranic and Vedic Adhyayana evam Anusandhāna Sansthana, Naimishāranya, Sitapur.	Bi-lingual
Nat.	Nāṭya, New Delhi.	English
Nav.	Navabhārata, Prajñā Pāṭhaśālā Maṇḍala, Wai, District Satara, Maharashtra.	Marathi
NC	Numismatic Chronicle, London.	English
NCPA	National Centre for Performing Arts, Bombay House, Bombay.	English
ND	Numismatics Digest from Numismatic Society of Bombay.	English
NPP	Nāgarī Pracāriṇī Patrikā, Varanasi.	Hindi
NUJ	Nagpur University Journal, Nagpur.	Bi-lingual
NV	NV men, Leiden (Netherlands).	Bi-lingual
OA	Oriental Art, London.	Bi-lingual
OB	The Orient, Bombay.	English
OC	Oriental Culture, Tokyo (Japan).	Japanese
OH	Our Heritage, Calcutta.	Bi-lingual
OHRJ	Orissa Historical Research Journal, Bhubaneswar.	English
OLZ	Orientalische Literature Zeitung : Journal of Oriental Literature, Leipzig (Germany).	German
Or.	Orientalia (New Series), Rome.	Multilingual
Orb.	Orbis, Louvain (Belgium).	Multilingual
Ori.	Oriens, Leiden (Netherlands).	Bi-lingual
OS	Orientalia Suecana, Uppasala (Sweden).	Multilingual

OT	Oriental Thought, Poona.	English
OW	Orient/West, Tokyo (Japan).	English
PAPS	Proceedings of the American Philosophical Society, Philadelphia.	English
Paro.	Propakārī, Dayananda Āsram, Kesarganj, Ajmer.	Sanskrit
Par.	Pārijātam, Sanskrit Monthly Journal from Prem Nagar, Kanpur.	Sanskrit
PB	Prabuddha Bhārata, Calcutta.	English
PBP	Prajñā-Bhāratī, K.P. Jayaswal Research Institute, Patna.	Bi-lingual
Per.	Pesonalist, Los Angeles (U.S.A.).	English
PEW	Philosophy : East and West, Hawaii.	English
PH	Philosophy (Journal of the Royal Institute of Philosophy), London.	English
Ph.Q.	Philosophical Quarterly, Scotland.	English
Phr.	Phronesis, Assen (Netherlands).	English
PI	Psychis International, Muradabad.	English
PIM	Prace I Materialy, Lodzi (Poland).	English
PK	Prabuddha Karnatak, Mysore.	Kannada
PKVRJ	The Punjabrao Krishi Vidyapeetha Research Journal, Akola.	English
PO	Poona Orientalist, Poona.	English
PP	Pariṣad Patrikā, Patna.	Hindi
PPB	Prāchya Pratibhā, Bhopal.	Bi-lingual
PPO	Past and Present, Oxford.	English
PQ	Pakistan Quaterly, Karachi.	English
PR	Philosophical Review, New York.	English
PRK	Purākalpa, Varanasi.	Hindi
Pra.	Prajñā, Varanasi.	Bi-lingual
Pre.	Preraṇā, Jodhpur.	Hindi
PRef.	Philosophia Reformata, Kampen (Netherlands).	Multilingual
*PT	Puratattva, Bulletin of the Indian Archaeological Society, Delhi.	English

PUJ	Patna University Journal, Patna.	English
PURB	Punjab University Research Bulletin (Arts), Chandigarh.	English
*Pur.	Purāṇa, Varanasi.	Bi-lingual
QJMS	Quarterly Journal of Mythic Society, Bangalore.	English
*QRHS	Quarterly Review of Historical Studies, Calcutta.	English
Que.	Quest, Bombay.	English
RAA	Revue D' Assyriologie et D' Archaeologie Oriental, Paris (France).	French
RArc.	Revue Archeologique, Paris (France).	French
RB	Rajasthāna Bhāratī, Sadul Rājasthāni Research Institute, Bikaner (Rajasthan).	Hindi
RCAJ	Royal Central Asian Journal, London.	English
RD	Religious Digest, Talangana (Ceylon).	English
RDDO	Re'pertore D' art et D' Archeologie, Paris (France).	French
RDSO	Rivista Degli Studi Orientali, Rome.	Bi-lingual
RHR	Revue de l' Historie des Religions, Paris.	French
RIB	Research Information Bulletin, Delhi.	English
RJ	Research Journal, Sardar Patel University, Vallabh Vidyanagar.	Multilingual
RJFA	Research Journal, Faculty of Arts, Banaras Hindu University, Banaras.	English
RJPS	Research Journal of Philosophy and Social Sciences, Meerut.	English
RK	Rehnema-ye Ketab, Tehran (Iran).	Persian
RL	Rūpa Lekhā, New Delhi.	English
*Rm.	R̥tam, Journal of Akhila Bhāratīya Sanskrit Pariṣad, Lucknow.	Sanskrit
RM	Review of Metaphysics, New Haven.	English
RO	Rocznik Orientalistyczny, Warszawa.	Multilingual
RRL	Revue Romaine de Linguistiques, Bucharest, Rumania.	Multilingual

RSBDL	Recherches Sur la Biographie Du Buddha Dans Les Sutrapitaka Et Les Vinayapitaka Anciens.	French
RUS	Rajasthan University Studies, Jaipur.	Bi-lingual
SAA	Soviet Anthropology and Archaeology, New York.	English
Sāg.	Sāgarikā, Saugar.	Sanskrit
Sam.	Samskṛti, New Delhi.	Hindi
Sams.	Samśodhaka, Dhulir (India).	Marathi
Sar.	Sarasvatī, Allahabad.	Hindi
SB	Śodha Bhāratī, Lucknow.	Bi-lingual
SBB	Sura Bhāratī, Baroda Sanskrit Mahāvidyālaya, Baroda.	Sanskrit
SE	Sovietskaya Ethnographia, Moscow.	Russian
SIE	Studies in Indian Epigraphy, Journal of the Epigraphical Society of India, Mysore.	English
SIJ	Sino-Indian Journal, Calcutta.	English
SJB	Studien zum Jainismus and Buddhismus (Gedenkschrift für Ludvig Alsdorf), Altund Nou- Indische Studien, Seminar für Kultur und Geschichte Indiens Universität, Hamburg.	German
SJJ	Shree Jagannath Jyotish, Journal of Indology, Jagannath Sanskrit University, Puri.	English
Smb.	Sambodhi, Quarterly Journal of L.D. Institute of Indology, Ahmedabad.	Multi- lingual
Smvid.	Samvid, Sanskṛta Traināsikī, Bhāratīya Vidyā Bhawan, Bombay.	Sanskrit
Sn.	Saṅgīta Nāṭaka, New Delhi.	English
*Śod. Pat.	Śodha Patrikā, Udaipur	Hindi
SORIB	Swādhyāya, Oriental Research Institute, Baroda.	Gujarati
SP	Sāhitya Patrikā, Dhaka.	Bengali
SPA	Sammelana Patrikā, Allahabad.	Hindi
SPP	Śāradā Pīṭha Pradīpa, Dwarka.	Multilingual
SPr.	Sanskṛt Pratibhā, New Delhi.	Sanskrit

SPRJ	Sodha-Prabhā : A Research Journal, Shri Lal Bahadur Shastri Kendriya Sanskrit Vidya Peetha, Shaheed Jeet Singh Marg, New Delhi.	Bi-lingual
SRA	Sanskrit Raṅga Annual, Madras.	English
SS	Sarasvatī Suṣamā, Sampūrṇānand Sanskrit University, Varanasi.	Sanskrit
SSP	Samskr̥ta Saṅgama, Poona.	Marathi
SSPC	Samskr̥ta Sāhitya Pariṣad, Calcutta.	Sanskrit
SV	Samskr̥ta Vimarśaḥ, Hoshiarpur.	Sanskrit
SWJA	South Western Journal of Anthropology, New Maxico.	English
TC	Tamil Culture, Madras.	English
TH	Thaquaafatu'l-hind, New Delhi.	Arabic
Theo.	Theosophist, Madras.	English
Thom.	Thomist, Washington.	English
Trip.	Tripathagā, Lucknow.	Hindi
TTDJ	Tirumala Tirupati Devasthanam Journal, Tirupati.	Bi-lingual
UA	United Asia, Bombay.	English
UAS	University of Allahabad Studies, Allahabad.	English
UB	Uttara Bhāratī, Agra.	English
UJH	University Journal of History, Jabalpur.	English
UPHS	Journal of U.P. Historical Society, Lucknow	Bi-lingual
URSSH	University of Rajasthan Studies, Dept. of Sanskrit and Hindi, Jaipur.	Bi-lingual
Van.	Vāṇījyotiḥ, Prof. S.R. Das Felicitation Volume, P.G. Department of Sanskrit, Utkal University, Bhubneshwar (Orissa).	English
VB	Viśva Bhāratī Patrikā, Shāntiniketan.	Hindi
VBQ	Vishvabhāratī Quarterly, Calcutta.	English
VCC	Vivekananda : The Cosmic Conscience, Cuttack.	English
Ve.S	Veda Savitā, Veda Samsthāna, C-22, Rajori Garden, New Delhi- 10027.	Sanskrit
Vid.	Vidyā, Ahmedabad.	Bi-lingual

Vik.J.	Vikram Journal, Ujjain.	Bi-lingual
*VIJ	Vishveshvaranand Indological Journal, Hoshiarpur.	English
VJ	Viśva Jyoti, Hoshiarpur.	Hindi
VK	Vedānta Kesarī, Madras.	English
VP	The Vedic Path : Quarterly Journal of Vedic, Indological and Scientific Research, Gurukul Kangri University, Haridwar.	English
VS	Viśva Samskr̥tam, Hoshiarpur.	Sanskrit
VUOJ	Venkateshwara University Oriental Journal, Tirupati.	Multilingual
VV	Vedavāṇī, Bhalgarh, Sonipat, Haryana.	Sanskrit
VVRB	Vallabh Vidyanagar Research Bulletin, Bombay.	Bi-lingual
VW	Vedanta and the West, Hollywood (U.S.A).	English
WB	World Buddhism, Colombo (Ceylon).	English
WZDHB	Wissenschaft Liche Zeitschrift Der Humboldt, Universitat zu Berlin.	German
WZKS	Wiener Zeitschrift Für Die Kunde Südasiens und Archiv für Indische Philosophie, Wien.	Multilingual
YBRASC	Year Book of the Royal Asiatic Society Bengal, Calcutta.	English
YE	Young East, Tokyo (Japan).	English
YM	Yoga Mīmāṃsā, Lonavala, Poona.	English
ZCSO	Zpravy Ceskoslovenske Spolecnoste Oriental Sticke (Proceedings of the Czechoslovakia Orientali - Society), Prague, Czechoslovakia.	Czech
ZDMG	Zeitschrift der Deutschen Morgenländischen Gesellschaft, Wiesbaden (Germany).	German
ZE	Zeitschrift für Ethnologie, Braunschweig (W.Germany).	German
ZSAK	Zeitschrift für Schweizerische Archaeologie und Kunstgeschichte, Basel (Switzerland).	German

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I-ARCHAEOLOGY

1. Chandra Moauli, N. :- *An Attempt towards the Interpretation of Rock Paintings at Kethavaram, Kurnool District of Andhra Pradesh.*

PT, XVIII 1987-88, pp. 72-78.

The paper attempts to study the rock paintings at Kethavaram to understand the possible meaning of the various themes depicted there. States that rock art occupies a place of great importance in the reconstruction of the socio-economic, magico-religious and other aspects of life of the pre-historic man. Opens up with the description of the site and attaches two maps : (i) Kethavaram and its environs. (ii) The site. Kethavaram is a small hamlet, 16 kilometres to the south-east of Kurnool town close to the village Gargeyapuram which is on the Kurnool-Nandikotkur highway. The site proper is located about 1.5 km. east of the village. The rock shelters have paintings on their walls and ceilings. Alongwith theme, stoneage artifacts ranging from middle Palaeolithic upto Mesolithic and early historic material remains in the form of bricks are noticed in various localities of the site. Describes rock paintings as : (1) of the 11 rock shelters 10 have rock paintings with subject matter revolving around animals like deer, stag, antelope, hyena, rabbit and reptiles like lizard and a frog; (2) quantitatively second position goes to human beings- adults and children drawn from different poses- the adults all men are shown in various postures; standing, sitting, kneeling, moving forward with upraised hands, throwing at or carrying some load; (3) geometric line drawings - most of the symmetrically drawn with designs like square, rectangle, horizontal lines, lozenges etc. and (4) important feature of the paintings is the occurrence of hand prints and drawings. All the figures described above are done in red colour. In one Rock shelter (No.6) paintings occur in black colour. The theme of the paintings revolves around the depiction of human beings. In addition to these in one rock shelter there appear paintings like inscriptions, symbols like *swastika*, eternal knot, *Viṣṇupada* etc. Sums up that paintings at Kethavar include herbivores and carnivores- human figures, hand prints and drawings, geometric line drawings, inscriptions and symbols like *swastika*, eternal knot etc.

Interpretation of the paintings is divided into (a) Animal depictions, (b) Hand prints, (c) Geometric line drawings and (d) Human depictions. Inferences are directed towards phases, themes, style super-

imposition, colours used Rock shelterwise and are directed towards social, economic, mythical or cultic rambling. In order to support or contradict the views references are made to other authors, alongwith their documented arguments. — N.K.S.

2. Chatterjee, Asim Kumar :- *Identification of Mithilā*
HSAJ, III, No. 1-2, 1988, pp. 171-174.

The great city of Mithilā, the capital of Videha *janapada*, played an important part in cultural and economic life of the pre-Buddhist India. Our Vedic literature shows repeated acquaintance with the *janapada* of Videha but the capital Mithilā is not mentioned anywhere. This, celebrated metropolis was founded by king Mithi, who was the son of Nimi, the founder of the dynasty of Videha and was the fourth in descent from Manu. He was the founder of city of Ayodhyā and Mithilā was built a century after Ayodhyā.

Cunningham, the father of Indian archaeology, had proposed the identification of Mithilā with Janakapura small town on the Nepal border. But according to our religious texts and Yuan Chwang, a mound, now known as kesariya, which is 40 miles to the N.W. of Vaiśālī represents the ancient city of Mithilā. — D.D.K.

3. Dhavalekar, S.K. :- *Bhāratīya Purāṭattva : Hamāre Atīta kā Bhaviṣya*
(*Indian Archaeology-Future of our Past*). (Hindi).
Śod. Pat., XL, No. 2, 1989, pp. 71-94.

The paper stresses the need of attaining more and more scientific knowledge for discovering the antiquities available in India. Wheeler's contribution to Indian antiquities is immense. He gave preference to planned working. He started the gradation of excavation, which is known as excavation-revolution. He deserves the credit of giving the scientific basis to Indian archaeology. It also refers to an archaeologist, named Taylor. In all, the paper presents a chronological account of the achievements of archaeology in India. The new archaeology in spite of all criticism has achieved stability. We must accept the new techniques, otherwise nobody will come to save us. — K.R.

4. Handa, Devendra :- *Art Remains from Jaintipur*.
HSAJ, III, Nos. 1-2, 1988, pp. 276-284.

Jaintipur is a small village in Tehsil Naraingarh of district Ambala. The name of the village seems to have been derived from the goddess Jayanti whose temple also existed here. The present shrine, not an old one, too, seems to have been built of old material. The original temple had some architectural pieces, *caitya* arches, pillars with vase and foliage, etc. Sculptures from Jaintipur seem to have been removed to the nearby village Muradnagar also, from where some of them were acquired by AIHC and Archaeology, Panjab University, Chandigarh. Manmohan Kumar during his explorations discussed some art remains in his thesis submitted to the Kurukshetra University in 1978. The department of Archaeology and Museums, Haryana also collected a large material from this village. All the articles acquired at this place and its suburbs have been submitted in this paper with details.— D.D.K.

5. Hashim, S.A.:— *Terracottas and Its Relation with Tribal Tradition of Worship in Gujarat.*

JOIB, XXXVI, Nos. 1-4, 1987, pp. 231-236.

The history of terracottas in Gujarat is very old. Almost every site has yielded animal or human figurines. The most common and ancient of the animal figurines discovered from various excavated sites seem to be bull, elephant and horse. Among the human figurines mother goddess from Dhatva and Timbarva have been found. Besides these figurines Buddha's images from Devnimori are the most eloquent specimens of craftsmanship. At present, various types of terracotta objects are made in Gujarat. These objects can be classified into two broad categories -

(I) Secular terracottas and (II) Ritual terracottas. Different types of terracottas have been presented in this paper. — D.D.K.

6. Krishna Kumar :- *Discovery of a New Copper Hoard Site in Fatehpur District (Uttar Pradesh).*

VII, XXVIII, Pts 1-2, 1990, pp. 183-188.

The area of the Copper Hoard culture that flourished in Northern India during the second millennium B.C. roughly extended from Bhadla (Punjab) in the north west, Parihati (West Bengal) in the east and Kauśāmbī (Uttar Pradesh) in the south. Most of these sites in Uttar Pradesh are in the Gaṅgā-Yamunā Doābā. Recently, two copper flat axes have been found at Kauśāmbī. One of them is now preserved in the British Museum, London, while the other is in the Allahabad Museum.

The discovery of three copper axes at Haswa in Fatehpur district is of great significance, as it has filled in a big territorial gap that once existed between the copper Hoard/OCP sites at Bithur in Kanpur Rural district and Kauśāmbī in Allahabad district. Description of these objects has been discussed and the authorship of these articles may be attributed to the late R̥gvedic Āryans. — D.D.K.

7. Mahdihassan, S.: - *A Goblet from Ancient Mesopotamia Bearing Symbols of Soul of Life and Longevity.*

ABORI, LXIX, Pts. 1-4, 1988, pp. 235-241.

The ancient man could not but observe loss of breath on the part of the dead whence he came to believe, to breath is to live and breath = soul. Breath being volatile and rising upward was imagined as having become a bird. Thus Breath = soul bird = cross. The cross could substitute the soul, and a flying bird was depicted as the cross. The tombs were decorated with the cross hoping thereby that the dead would come to life in the next world, cross thus functioned as the agency of resurrection. Pope's (1967) voluminous work, Phyllis Ackerman, reproduces the picture of a painted goblet from Susa, which has been decorated with long necked water birds. Thus, the top most portion is protected by many birds as so many quanta of soul. The importance of the goat, its horns, the disc with chequered squares, etc. have been discussed in detail.— D.D.K.

8. Parpola, Asko :- *Astral Proper Names in India : An Analysis of the Oldest Sources, with Argumentation for an Ultimately Harappan Origin.*

Br.V, LIII, 1989, pp. 1-53.

The author's research on the Indus civilization and its script suggests that astronomy and astrology occupied an important position in the Harappan religion and that the Indus people had astral proper names. Is such a hypothesis, likely on the basis of the later Indian onomastics and name-giving practices. After summarizing the main points of the Indus argument, the present paper examines in detail the textual evidence relating to the astral proper names in India. The material available seems to support the hypothesis of an ultimately Harappan origin of the astral proper names. — B.L.S.

9. Patani, Sohan Lal :- *Rājasthāna kā Vasantgarh Durga (Vasantgarh Fort of Rajasthan). (Hindi).*

Śod. Pat., XLI, Pt. 1, 1990, pp. 75-79.

This paper provides us with a detailed account of Vasantgarh fort of Rajasthan. The *Kṣemakarī Mātā* temple of this fort is the oldest one. The Sūrya temple of this fort was excavated in 1986. The temple is in a decaying state. This fort is standing on the Arāvalī chain of Mountains. The study of ruins shows that nobody can guess the number of its gates. From the historical point of view, it was well-established during the Gupta period. The inscription found in *Kṣemakarī Mātā* temple shows that it was got built by Satyadeva in V.S. 685. At present, this temple has become a refuge of Ādivāsis and is dreaming about the revival of its lost grandeur. — K.R.

10. Pohiya, Ram Kishan :- *Alwar Nagara Kī Sthāpanā : Punarvicāra (Establishment of Alwar City – A Review). (Hindi).*

Śod. Pat., XLI, Pt. 4., 1990, pp. 73-77.

This paper presents a review of the establishment of Alwar city on the basis of various evidences, according to which the dates of its establishment are V.S. 1062, 1089 and 1106 – whereas the others are in favour of its having been established in 1525 A.D. According to the author all these evidences bear a sting of partiality. On the basis of the evidence of various historians, it concludes that the Alwar town existed near Ravandehra but Maharaja Vinay Singh shifted it to the east of the Alwar Fort. — K.R.

11. Possehl, Grgory L. :- *Indian Archaeology, a Review: Guide to Excavated Sites 1953-54 through 1984-85.*

PT, XVIII, 1987-1988, pp. 113-171.

This list includes 490 entries developed as a personal research tool and no evenhanded way is claimed for the treatment of individual site entries. Distinct bias in favour of prehistoric sites is apparent. In most instances the terminology, used in the guide summaries of the excavation's reports, has not been changed from the original – these are expected to appear as archaic and short-most preliminary sort of reports. These are not expected to be final. Entries in the guide have been listed alphabetically including state and district. There is a change in political

division since 1953. This document has reproduced the information found in the original report. The guide has been prepared with the assistance of : Nancy Pinto Orton, Stephen Carmen and Elizabeth Reistroffer. A list of abbreviations used has been included in the introduction.—N.K.S.

12. Shukla, S.P. :- *Relics of the Protohistoric Art in Punjab and Haryana*. HSAJ, III, Nos. 1-2, 1988, pp. 266-275.

Several sites of the proto-historic genre have been excavated in the Punjab and Haryana, which belong to the Pre-Harappan (c. 2500 B.C.), Harappan (c. 2300-1800 B.C.) and Post-Harappan (c. 1700 to 1000 B.C.) phases. In the present paper a study of art relics related to these phases, discovered at Ropar, Mahorana (Distt. Sangrur), Rohira (Distt. Sangrur), Bhagwanpura (Distt. Kurukshetra), Daulatpur (Distt. Kurukshetra), Banawali (Distt. Hisar) etc. is attempted for understanding the development of the protohistoric Indian art tradition in this region.

The early settlers in the region of Punjab and Haryana state were people culturally related to the pre-Harappans. The evidence of art discovered in Haryana and Punjab has filled up the gap, which existed between proto-historic and historical period in the art of North India. — D.D.K.

13. Thaplyal, Kiran Kumar :- *The So-Called 'Paśupati' on a Mohenjo-daro Seal – A Reinterpretation*.

Rm, XVI-XVIII, 1984-86, pp. 407-412.

The interpretation of material relics pertaining to the Harappan culture, in the absence of literary evidence, is a guess work. This guess is generally based on the analogy of finds of the contemporary cultures in neighbouring regions, mainly Mesopotamia with which the Indus people had fairly close contacts and where corroborative literary evidence is available. The devices and motifs depicted on the Harappan seals have been mostly accepted as representing some religious symbols, cult-objects or scenes connected with some myth. The paper purports to discuss the identity of the scene represented on a Harappan seal unearthed at Mohen-jo-daro. It shows a central figure with horn-like projection on head, seated in a posture that closely resembles the *Kūrmāsana*, with elephant and tiger, a rhinoceros and buffalo etc. — D.D.K.

14. Upadhyaya, Bhagwata Sharan :- *Purāṭattva (Archaeology)*. (Hindi).

Śod. Pat., XLI, No. 1, 1990, pp. 5-25.

This paper brings to light the significance of archaeology. According to it, history is the continuous flow of the moving phases of human existence. A division of this movement by human wisdom is called age. Whatever is present today is not history. Whatever has happened has become history. The path of archaeology is full of dust, pebbles and uncleaned leather. The basis of archaeology is the total history. The history includes the past, the civilized age, human efforts and the serial order of incidents. The human history can be divided in two vast parts for the sake of study, i.e. the barbarian age and civilized age. As the barbarian age has no date-wise description it can be studied through sociology. The two different means of studying it are known as anthropology and ethnology. According to the paper the real father of archaeology was a seven ears old German boy called Ślimāna. He questioned his father about the authenticity of Illiad and Odyessy. He pledged to search the sources that could prove the authenticity of this epic by excavating the place. As a result of it the place known as Hisarlic became a reality. With the help of some other instances the present author tries to prove that the archaeology became the basis of history due to its capability of helping man's peep into the past. The paper throws light on the difficulties and odds faced by archaeologists. Even then, he is responsible for constructing the significant basis of history. — K.R.

II- ARTS AND CRAFTS

15. Choudhury, R.D. :- *Some Folk-Sculptures Preserved in the Assam State Museum.*

AB, 1982, pp. 149-157.

The practice of folk art in the ancient period in Assam is not known. Not only Assam, but the entire North-East India is yet to be properly explored and the hidden treasures of this region dug out. From the existing materials available in the Assam State Museum, we get a clear picture of folk art tradition existing from 9th century A.D.

Some images have been excavated from Deopani ruins, two images of Viṣṇu, stone images of Kevala Narasiṃha and Vāmanāvatāra, are seen in *sthānaka* attitude. Similarly, various Brahmanical and Buddhist deities have been found in Assam, Bengal and Bihar etc. — D.D.K.

16. Dadhicha, Gagan Bihari :- *Mewaḍa kī Mūrtiyōṅ va Citroṅ men Śailīgata Sāmya (The Similarity of Style between Sculptures and Paintings of Mewaḍ). (Hindi).*

Śod. Pat., XL, No. 2, 1989, pp. 14-18.

This paper attempts to trace out the similarity of style between sculptures and paintings of Mewaḍ. The paintings belong to the field of direct inner vision and sculptures cover the field of outer vision. Hence both are similar because sculptures are deeply related to paintings on the basis of form. It takes even the minutest similarities into account and quotes the examples of initial paintings of Mewaḍa to authenticate its view. — K.R.

17. Gupta, Krishna:- *Vāstukalā kī Bhavya Saṃracanā: Telī kā Mandira (The Temple of Teli: A Marvelous Architectural Construction). (Hindi).*

Śod. Pat. XXXIX, No. 2, 1988, pp. 56-61.

This paper justifies the architectural significance of the temple of Telī. There is lack of unanimity in different opinions put forth about the date of its construction. The temple has got rectangular garbhagrha beautifully decorated. So far as the deity to which this temple was

dedicated is concerned, this too lacks unanimity. According to Cunningham in the beginning it was dedicated to Viṣṇu, later on converted into a Śaiva-temple. Kṛṣṇa-deva feels it to be a Śakti-temple. Luard considers that it must have been a Viṣṇu temple. Various forms of Śiva constructed on the walls of this temple go to prove that it was dedicated to Śiva. — K.R.

18. Handa, Devendra:- *An Interesting Image of Balarāma*.

VII, XXVI, Pts. 1-2, 1988, pp. 250-255.

Nearly, three decades ago, a gigantic image of Balarāma was found at Asthal Bohar near Rohtak in Haryana but has remained neglected so far. It is preserved along with other sculptures in the premises of Asthal Bohar which is a *Maṭha* of the *Kanapathā Jogīs* located at a distance of about 4km. from Rohtak on road to Delhi. This more than life size image of buff sandstone, 2.10 metres in height, shows the god standing on a *padmapīṭha* on the central projection of *trīratha* pedestal. The two handed god stands in a double flexion pose holding a long sceptre like hexagonal pestle in the right hand and plough in the left. The image reveals that the depiction of the crocodile with Balarāma is not casual but intentional and that the tradition may have continued from the Kuṣāṇa period to the eleventh century A.D. to which date it may be assigned on stylistic ground. The absence of the snake-hood above Balarāma's head is perhaps compensated by the depiction of the crocodile near his feet in the present image. The gigantic size indicates it to have been an independent image. A temple dedicated to Balarāma may have been existed at Asthal Bohar in the eleventh century A.D. Being however the singular independent image of the god found so far in Haryana and also showing the presence of crocodile it is all the more important. — P.G.

19. Kesarwani, Arun :- *The Origin of Brāhmanical Temple : A Reassessment*.

HSAJ, III, Nos. 1-2, 1988, pp. 233-244.

A Hindu temple is generally a covered structure from all sides, except for an entrance. Here an image of a deity is placed on a platform in the Garbhagrha or sanctum sanctorum, which is generally dark. The

deity is in fact considered a living being, since the most evolved living being is man, a deity is conceived in its highest manifestation as man.

The base of Hindu temple is likely to have been derived from the Vedic alter. According to Ramchandra a Hindu temple is a reflection of human form. Prof. V.S. Agrawal thinks that about 1000 B.C. Hindu temple was just a platform open to sky and named as sky. Similarly a large number of theories about Hindu temple and other temples of different countries have been discussed. — D.D.K.

20. Kothari, Dev :- *Aitihāsika Sthaloṅ kī Durdaśā (Bad Condition of Historical Places)*. (Hindi).

Sod. Pat., XXXIX, No. 3, 1988, pp. 3-4.

This paper throws light on the pitiable condition of the historical places. Many of them have been deprived of their artistic value by the smugglers. Only some of these are under the proper care of archaeological department. It also regrets the neglect of such historical places due to negative attitude adopted towards them by some intellectuals. It pleads for the protection and preservation of these places by archaeological department. — K.R.

21. Levitt, Stephen Hillyer :- *Miniature Paintings from India in the New York Public Library*.

HSAJ, III, Nos. 1-2, 1988, pp. 192-198 (+3 figures).

The Spencer Collection of Illustrated Books and Manuscripts, and Fine Bindings in the New York Public Library, has brought together perhaps the finest collection of illustrated manuscripts and albums of paintings from India in the world. These contain well over 2500 miniature paintings of highest quality executed on paper. There are well over 375 illustrations painted or incised and sometimes painted as well on palm leaves. The styles of Indian paintings are numerous. In most instances these can be traced back to one of three older styles, an Early Western style (called Gujarati Style), the Pala Style in Eastern India and a Deccani Style in Southern India. — D.D.K.

22. Mali, Vishnuprakash :- *Mewāḍ kī Mūrtikalā men Śikāra Drśyoṅ kā Aṭikana (Hunting Scenes of Mewāḍ Sculptures)*. (Hindi).

Sod. Pat., XXXIX, No. 3, 1988, pp. 72-77.

This paper acquaints the reader with the significance of hunting scenes in Mewāḍ sculptures. These sculptures demonstrate hunting of wild bears and running of deers chased by lions. Some sculptures on the fort of Cittaura also present different scenes pertaining to hunting. They also include dense forest, the animals helpful in hunting and the weapons used for it. Any kind of gun is not included in the weaponry of these sculptures. — K.R.

23. Mali, Vishnuprakash :- *Mewāḍ kī Mūrtikalā men Pārthiva Jagat kā Pradarśana (Display of the Material World in the Sculptures of Mewāḍ). (Hindi).*

Śod. Pat., XLI, Pt. 4, 1990, pp. 41-52.

This paper brings to light the display of the various subjects pertaining to material world found in the sculptures of Mewāḍ. They include sermons, worship, entertainment, domestic and daily activities—hunting, drinking and love etc. The sculptures of Mewāḍ display the scenes of fight between the beasts, wrestling and the women playing balls. So far as the domestic and daily activities are concerned they pertain to people drawing water and the persons driving the cattle. They also display the royal people advancing towards the royal palace. One scene also displays a couple, drinking liquor. Scenes of motherly love are also displayed in these sculptures. It concludes with the remark that the study of such sculptures throws sufficient light on the economic, social and other conditions of the age of their creation. They also introduce us to the status of the woman of that age. — K.R.

24. Nagayach, Ved Prakash :- *Guḍha kī Viśālakāya Śiva Pratimā (The Huge Śiva Idol of Guḍha). (Hindi).*

Śod. Pat., XL, No. 1, 1989, pp. 87-88.

This paper draws the attention of reader towards the huge Śiva idol of Guḍha in Rīva district with its special features. The main distinction of this idol is that we don't find it accompanied by Śiva family, Śiva-gaṇas and Nandī. Accordingly this idol seems to have been established in 11th century. The state archaeological department has taken it under its charge. — K.R.

25. Naidu, S. Sripathi :- *A Vijayanagar Temple at Somapalem (Chittoor District)*.

Jl, XI, Nos. 1-2, 1983, pp. 169-184.

A beautiful Chennakesava Temple is situated in a small village Somapalem in the Madanpalle taluk of Chittoor district of Andhra Pradesh. It is a protected monument of the Archaeological Survey of India and was built by Chennappa, a local chieftain under Achutaraya of Vijayanagar. The author has described the 'Description of the Temple' adopting certain sub-headings such as- Dipasthambha; Gollamaṇḍapa; Entrance Gopurā; Balipīṭha; Stone Car; Mahāmaṇḍapa; Mukhamaṇḍapa; Antarāla; Garbhagrha; Vimāna; Structures in the Prakara and Kalyāṇamaṇḍapa etc. In the end scenes of paintings available at the ceiling of Mukhamaṇḍapa, which illustrate particular scenes of Rāmāyaṇa, have been elaborated. — R.S.

26. Pandey, S.N. :- *Images of Natarāja from Somanātha Temple*.

JOIB, XXXVII, Nos. 3-4, 1988, pp. 329-331.

Somanātha is situated close to the Arabian Sea, nearly 85km. from Junagarh. Its religious and historical importance has been eulogized in the Mahābhārata and the Purāṇas. It has a glorious past and its history is full of events since ancient days. A number of Śiva temples were constructed here and the walls of these temples were transmuted into carvings of images, decorative motifs meant for decoration, which give an exposition of prāsāda.

The Nṛtya mūrtis of Śiva are known as Natarāja. Bharata's *Nāṭyaśāstra* describes 180 varieties of dance. Most important temples have been noted in this article. We can come to a conclusion that the sculptors of Somanātha were well versed with Bharata's *Nāṭyaśāstra* and followed iconographical texts assiduously. — D.D.K.

27. Parekha, S.S. :- *A Unique Image of Uṣṭravāhinī Devī from Moḍherā Sun Temple (N.G.)*.

JOIB, XXXVI, Nos. 1-4, 1987, pp. 245-246.

The ancient *Dharmāranyakṣetra*, as described in *Dharmāranya-Purāṇa* (Caste-Purāṇa of Moḍha Brāhmaṇas, Moḍha Ghāṇicis and Moḍha Vaṇikas) is known also as Cūṃvāla Pradeśa, well known as a centre of

great *Śāktapīṭha*, having a large number of temples besides the famous Moḍherā sun temple enriched by some remarkable images of goddesses. One of the pillars of this temple has the sculpture of the Uṣṭravahinī Devī. This two-handed goddess is seated in profile pose on the back of the camel, with reins of the walking camel in her hands. The image can be assigned to about 1150 A.D. The goddess is associated with the group of *causatha yoginīs*, who have their relation with some sects. Images of this deity have been found at different places in India.— D.D.K.

28. Pathak, Naresh Kumar :- *Terahī kā Mūrti-śilpa (The Sculpture of Terahi). (Hindi).*

Śod. Pat, XLI, Pt. 1, 1990, pp. 80-85.

This paper throws sufficient light on the significance of the sculpture of Terahi situated in the district of Śivapurī M.P. It quotes different evidences in its support. Various idols have been found in Terahi from its ruins. These idols pertain to 7th and 11th century A.D. They include Śivaliṅga, Baṭuka Bhairava, Nṛtyagaṇeśa, Bālāsāmī, Kārtikeya, Gaṇeśa, Durgā, Mātṛkā, Saptamātṛkā, Vāmana and Hayagrīva. All these sculptures belong to the age mentioned above. — K.R.

29. Pathak, Naresh Kumar :- *Dhubelā Saṅgrahālaya men Saṃrakṣita Khajurāho kā Mūrtiśilpa (Khajuraho's Idols Preserved in Dhubela Museum). (Hindi).*

Śod. Pat, XXXIX, No. 4, 1988, pp. 19-29.

The paper throws sufficient light on the Khajurāho's idols preserved in Dhubela museum. According to it the museum possesses 27 idols obtained from Khajurāho. They include to Umāmaheśvara idols, two idols of Viṣṇu, one idol of Brahmadeva Sāvitṛī. It also speaks of the idols of Saptagrahas preserved in the museum. The museum also possesses the idols of two couples, apsarās, mithuana, mṛdaṅgavādaka, Kīcaka, Dwāraśākhā. It also possesses some Jain idols.— K.R.

30. Pratap, Rita :- *Jaipur kī Laghū Citrakalā kā Tithi-Krama-Vikāsa (Chronology of Miniature Paintings of Jaipur). (Hindi).*

Śod. Pat., XXXIX, No. 3, 1988, pp. 15-22.

The paper provides the reader with authentic information about the age wise development of the miniature paintings of Jaipur. The Jaipuri style wielded a great influence on a major part of Rajasthan from 1600 A.D. to 1900 A.D. The year wise development of Jaipuri style has been briefly mentioned in the paper. The paintings were beautifully studded with pearls and diamonds. The miniature paintings like *Viṣṇu Sahasranāma* and *Madhumālātī* belong to 1806-1807. The diamond set of *Daśamahāvidyā* presents before the reader the impression of European influence upon the paintings. This style lost its originality by 1900 A.D. The Jaipuri style can be recognized by the different trends adopted in different ages. This school of painting is recognised as a separate school by virtue of its own identity. — K.R.

31. Rai, Chote Lal :- *Gupta Kāla meṅ Śilpa Udyoga (The Craft Industry of Gupta Period)*. (Hindi).

Sod. Pat, XL, No. 1, 1989, pp. 15-22.

The paper opens with the description of craft-industry in ancient India, which reached the peak of its development in Gupta period. A brief account of craftsmen in Gupta period is also given. The craftsmen had the protection of State. They had their own constitution as well as the republican feelings. In case of the death of any craftsman the king would transfer his property to an officer of the union. The craftsman during Gupta period would express their craftsmanship on gold, silver, yarn, wood, stone and leather. It shows that the classes of craft had developed to the maximum in Gupta period and had a significant role in the economic life of the country. — K.R.

32. Sengupta, Gautam :- *An Early Image of Lakulīśa from Eastern India*. JOIB, XXXVI, Nos. 1-4, 1987, pp. 237-243.

Lakulīśa-Pāśupata was an ancient Śaiva sect which probably had its origin in Western India. D.R. Bhandarkar, in his seminal studies argued that Lakulīśa, otherwise known as *Lakuṭapāniśa* or *Nakulīśa* an eminent Śaiva teacher founded the sect sometime around the 1st-2nd century A.D. According to *Vṛgyu Purāṇa* Lakulīśa was the 28th and the last incarnation of Śiva-Maheśvara who incarnated himself at a place called Kayāvarohaṇa (Modern Karvan, near Baroda, Gujarat state) and expounded the Pāśupata system to four of his principle disciples, namely

Kausika, Garga, Mitra and Kāruṣya. This account, with certain minor variations, was repeated in some other Purāṇas and Māhātmyas of fairly late date.— D.D.K.

33. Singhal, Sudarshana Devi :- *Iconography of Cuṇḍā*
HSAJ, III, Nos 1-2, 1988, pp. 199-224.

The goddess Cuṇḍā as considered another form of Durgā or Caṇḍī by Beal (1871). Foucher (1900), Getty (1928), Bhattacharya (1958), Bonheur (1971), Mallmann (1975) and some other scholars also made attempts to enunciate the real deity. The Sino-Japanese tradition has been overlooked. The considerable variations in the iconography of Cuṇḍā from India, Japan and Tibet have to be classified anew. The learned author of this paper has made an attempt to put together all the scattered material from the widely separated traditions into a clear and concise taxonomy. Cuṇḍā is termed a devī and bhagavatī in the *Sādhana-mālā*. In Chinese and Japanese this word has been translated as 'Mother' of Buddha or the mother of all Buddhas. A good deal of literature on this topic has been presented in this paper. — D.D.K.

34. Somani, Ram Vallabh :- *Mārawāḍa men Bhatti-Citroṇ kī Paramparā ke Prācīnatama Ullekha (Oldest References of Mārawāḍa Wall Paintings)*. (Hindi).

Śod., Pat., XXXIX, No. 3, 1988, pp. 61-62.

The paper traces out the oldest mentions of the tradition of wall paintings in Mārwāḍa through various evidences. The oldest mention is contained in Jaina literature of 17th century. Hence, the *Tapāgacha Saṅgha* decorated temple with wall paintings. It is the oldest mention of wall paintings of Mārawāḍa.— K.R.

35. Srivastava, A.L. :- *Conception of Rājya-Lakṣmī and her Plastic Representation in Indian Art (Figs. 1-16)*.

AB, 1982, pp. 139-148.

Various forms of Śrī Lakṣmī have been described in Indian Śilpa-texts. One of them is that of Rājya-Lakṣmī. Many references of Rājya Lakṣmī are available in Brahmanic and Buddhist literature. In the *Śatapatha Brāhmaṇa* she is said to possess power, prestige, universal

kingdom and many other things that a man would like to possess in this world. The *Rājāsūya* sacrifice is performed at the time of coronation as a mark of undisputed sovereignty and for attainment of Śrī and Yaśa. In all, twenty representations of Rājya Lakṣmī have been recognized by the present author at different places at Sāñcī, Allorā etc. Vivid forms of Lakṣmī are available in this essay. — D.D.K.

36. Srivastava, R.P. :- *Jahangir as a Connoisseur of Art*.
VII, XXVII, Pts. 1-2, 1989, pp. 189-209.

An attempt has been made through this brief paper to assess the development of painting during the reign of Jahangir. Much of the material has been derived from emperor's autobiography popularly known as *Tuzk-e-Jahangiri*. Incidentally visual evidences, now scattered in various museums and libraries have been collated and referred to here — portrait, painting, painting in the court, Jahangir's art gallery meaningful aspect of Jahangiri painting, pictures of hunting, scenes and sports. *Muraqqa-i-Jahangir*, and an appendix dealing with the list of 80 birds and animals during the reign of Jahangir are side headings in this paper highlighting almost all the topics concerned with paintings during Jahangir's times. Jahangir wanted his people to know what he knows through the pictorial representation of natural phenomena and the factual events of his court and environment. He desired every artist to be like a *Vaqia-navis* of court recording every minute detail of his empire. — P.G.

37. Thakur, Upendra :- *Brahmā in the Brāhmaṇical Art of South-East Asia*.
HSAJ, III, Nos. 1-2, 1988, pp. 225-232.

The Brahmanical religion has been the spirit of reconciliation and harmony between orthodox and sectarian forms, and its most notable expression we have in the theological conception of trimūrti, i.e. the manifestation of the Supreme God in three forms, Brahmā, Viṣṇu and Śiva. Though Brahmā, the creator is a pale reflex of the Upaniṣadic Brahman; he never gained on ascendancy comparable to that of Śiva or Viṣṇu. But in South-East Asia, Brahmā became very popular as is found in inscriptions in that part of the Asia. The author has furnished a large number of places where we find reference of Brahmā in various inscriptions available at Campa, Cambodia, Burma, Thailand, the Island of Bali and many other places. — D.D.K.

38. Tiwari, M.N. & Giri, Kamal :- *Balarāma- The Deity of Kṛṣṇakarman in Jain Art.*

JASB, LX-LXI, 1985-86, pp. 122-125.

Balarāma elder brother of Kṛṣṇa Vāsudeva occupies an exalted position in the Brāhmaṇa pantheon. Different early and late works invariably conceive Balarāma as bearing a *musala* (pestle) and a *hala* (plough), the basic agricultural implements, which distinctly suggest his intimate association with fertility and agriculture. The *Bṛhatsaṃhitā* of Varāhamihira, the *Viṣṇudhārmottara-purāṇa* etc. describe Balarāma as an incarnation of Śeṣa. In Jaina tradition Balarāma and Kṛṣṇa Vāsudeva are cousins of the 22nd Tīrthaṅkara Neminātha. Different Jaina works deal with the heroic deeds of Balarāma and Kṛṣṇa Vāsudeva. The Jainas have retained the basic concept of Balarāma with reference to his being a deity of *Kṛṣṇakarman*. The author has furnished a large number of images of Neminātha, Ṛṣabhanātha with Balarāma found in different parts of India. — D.D.K.

39. Upadhyaya, Bhagwata Sharan :- *Bhāratīya Kalā (Indian Art). (Hindi).*

Śod. Pat., XLI, No. 1, 1990, pp. 54-74.

This paper deals with only one form of Indian art, i.e. Indian sculpture. It begins with the sculpture of Indus Valley Civilization dating between 3250 B.C. to 2585 B.C. Then there is a big gap of 1000 years. First of all we find the coins of Indus Valley Civilization bearing the images of bull and elephant. But they are unreadable. Among the sculptures found in the Indus Valley Civilization there is a bronze sculpture of naked dancer. It is considered to be wonderful. It also makes mention of the pillar which looks like Aśokan pillar. Then we find the sculptures of Yakṣa and Yakṣiṇis. Sculpture of Balarāma can be called first Hindu sculpture. There is a necklace around the neck. It has got long ears bearing flowers. It bears a *Musala* in one hand and a plough in the other. Then we find the sculptures of Sāñcī found by archaeology department. It deals with the sculptures of Gāndhāra also. It also makes a mention of the sculptures pertaining to the age of Kanīṣka, which are strange. They bear a horn in the turban worn by them. It is known as the sculpture of Śṛṅgī Ṛṣi. This paper bears a detailed history of Indian culture. It concludes with the remarks that the Indian sculpture touches

the climax, which is still a centre of attraction for the world. The most significant feature of Indian sculpture is that it presents an index of human social relations. — K.R.

40. Varma, R.K. :- *Jaina Śāsana-Devatā in Khajurāho*.

JASB, LX-LXI, 1985-86, pp. 113-121.

The term *Śāsana-devatā* in Jaina iconography is used for Yakṣa and Yakṣī pairs of the Jinas or Tīrthaṅkaras which they attend upon. The idea of associating a Yakṣa-Yakṣī pair with the Jinas developed around 6th Century A.D. They are supposed to protect and guard the saṅgha.

The group of Jaina temples at Khajurāho (in Chattarpur district of M.P.) is known as Eastern group. A large number of sculptures have been described in this paper. There are four Yakṣa-Yakṣī pair, namely Gomukha-Cakreśvarī, Gomeda-Ambikā, Dharaṇa-Padmāvatī and Mātāṅga-Siddhāyikā which show either traditional or distinguishing independent features. The Yakṣis were more popular than Yakṣas and the manifestation of Cakreśvarī, Ambikā, Padmāvatī and Siddhāyikā took the form of the important Śāsana-devatā along with their respective Yakṣas. This tradition became much popular around 11th-12th century. — D.D.K.

41. Vyas, Raj Shekhar :- *Bhāratīya Prāsādon ke Dārśanika va Laukika Ādhāra, Varga evam Pramukha Jātiyān. (Philosophical and Terrestrial Bases of Indian Temples). (Hindi).*

Śod. Pat., XXXIX, No. 4, 1988, pp. 5-9.

This paper deals with the philosophical and terrestrial bases of Indian temples, their categories and classes. According to Indian literature and architecture the temple is the home and body of God. In fact, the Indian temples are a mystic creation of Indian Philosophy. According to Indian Philosophy a place of pilgrimage helps a man to recognize his self. In fact, the temples built in India from the ancient time to modern age have got the spiritual faith and terrestrial tradition as their basis. The five classes of Indian temples are *Brahma Vairāja*, *Kubera Puṣpaka*, *Śiva Kailāśa*, *Varuṇa Mānika*, *Indra Triviṣṭapa*. It makes a

mention of twenty kinds of Indian temples based upon the references contained in *Viśvakarmā Prakāśa* — K.R.

42. Vyas, Raj Shekhar: -*Bhāratīya Durga-sthāpatya kī Vilakṣaṇa Racanā: Kumbhalagarh kā Mahāmiśra Durga (Mahamiśra Fort of Kumbhalagarh : A Distinguishing Construction of Indian - Fort- Architecture). (Hindi).*

Śod. Pat., XXXIX, No. 2, 1988, pp. 40-49.

This paper throws light on the Indian-Fort-Architecture with special reference of Mahāmiśra Fort of Kumbhalagarh. According to it this fort is a special contribution of the medieval Mewāḍa rulers to Indian Architecture. All the special features of this fort have been briefly included in this paper. But it is a matter of regret that this distinguishing construction of Indian architecture has become a victim of serious neglect. There is every fear that this fort may be reduced to mere ruins in near future. — K.R.

III – EPICS AND PURĀṆAS

43. Alles, D. Gregory :- *Reflections on Dating "Vālmiki"*.

JOIB, XXXVIII, Nos. 3-4, 1989, pp. 217-244.

About thirty years ago, the well known *Rāmāyaṇa* scholar, Camille Bulcke, wrote the following observation "Vālmiki lived in the kingdom of Kośala, somewhere at the turn of the fourth century B.C. It is the kingdom of Kośala that Vālmiki describes in terms that can only have been inspired by patriotism." But an independent state Kośala was humiliated in the 5th cent. B.C. and absorbed into Magadha empire. And it is just as difficult to imagine the circumstances under which a monumental poem incorporating Kośalan patriotism could have flourished then or been allowed to disseminate. The author has furnished a large number of works on the date of *Rāmāyaṇa* but concluded with the remark that it is our attempt to trace out the date of *Rāmāyaṇa* but history can never fully accommodate the Truth, which is what is. — D.D.K.

44. Bhattacharya, Ram Shankar:- *The Purāṇic Definition of Yajña*.

Pur., XXIX, No. 1, 1987, pp. 92-106.

Opens up with a verse available in three Purāṇas — namely (i.) *Vāyu*, 59.42. (ii) *Brahmāṇḍa*, 1.32.4 and (iii) *Matsya*, 145.44 defining vedic sacrifice (Yajña). It is combination of entities such as *paśu*, *dravya*, *havis*, *ṛc-sāman-yujus*, *ṛtvij* and *dakṣiṇā*. These factors are discussed in details with the help of purāṇas. The details are further proceeded by quoting *Bhāgavatapurāṇa* stating five kinds of *Yajña-Agnihotra*, *Darśapaurṇamāsa*, *Cāturmāsya*, *Paśu* and *Soma*. *Viṣṇupurāṇa* states similar thing with a change, i.e. five *Yajñas* become ten each being of two types *prakṛti* and *vikṛti*. The sacrifices are also divided into *kratu* and *yajña*. This division is based on use or non-use of *yūpa* (sacrificial post to which victim is fastened). The essential characteristic of *yajña* is stated to be the offering of something to gods (Devatās) by reciting hymns of *Rk*, *Yajus*, *Sāma*. However, the *vidhi* of *yajña* is available in Brāhmaṇa literature. Three kinds of mantras are created by, it is so believed and stated in purāṇas by Prajāpati. Includes Purāṇic assertions relating to relationship of *yajña* : (a) Vedas were created, spoken by

Brahma alongwith *yajña*. (b) Vedas were divided into four units to facilitate *yajña*. (c) four principal acts are related with four Vedas respectively, (d) no sacrificial act is possible in case Vedas are destroyed, (e) persons having faith in Vedas worship God by performing *yajña* and (f) persons practicing *Vaidiki bhakti* perform Vedic sacrifices.

The discussion is continued with explaining *Dravya-havis* as *dravyas* are those things of which *havis* are prepared. The *havis* usually mentioned in purāṇic passages describing sacrificial acts are stated to be :- milk, curd (*dadhi*), *dhāna*, *caru*, *puroḍāśa*, limbs of *paśu*, *vājina*, *saktu*, *pāyasya*, *āmikṣā*, *surā* and *soma*. Purāṇic views about the use of *paśu* in *yajña* are included. Purāṇic references regarding four priests: *hotṛ*, *adhvaryu*, *udgātṛ* and *brahmā* are also quoted. Also define *yajamāna* as "yajñam yajñena yajate" The last point included for purāṇic explanation is *dakṣiṇā*— fee paid to priests for sacrificial acts. — N.K.S.

45. Bonazzoli, Giorgio :- *A Peep into the Formation of the Purāṇas (The Preta-kalpa of the Garuḍa Purāṇa)*.

Pur., XXIX, No. 1, 1987, pp. 54-69.

Points out that *Pretakalpa* also known as *Uttarakhaṇḍa* of *Garuḍa Purāṇa* possesses three characteristics — innumerable versions, its authoritativeness and its challenge to the value of purāṇic texts — elevate it to the range of the most interesting pieces of purāṇic literature.

The first aspect is innumerable version wherein one finds part adaptations of hypothetical nucleus of subjects common to most of them but no longer available and partly new composition containing fresh material. This point needed elaboration and as such has been reserved for a separate article. The second characteristic authoritativeness has been ascribed to a variety of contents that include- (a) myths as well as rituals, contain doctrinal points, medical treatises, philosophical perspectives, technical and literary problems, (b) theories that suggest that myths travel through different versions before arriving at full fledged version. The varieties of text contribute towards formation of a test to evaluate theories regarding texts of manuscripts. It goes contrary to the principle of dynamism — a canon proper to other purāṇic texts. The third characteristic provides parameter for the evaluation of a purāṇic text as its authenticity as well as contents and their coverage. Thereafter, brings out main specialities of *pretakalpa*— (a) a case in multiplicity but

provides different results to a set of critical edition tradition — this does not allow any critical edition, (b) better results are possible if we analyse different PKS manuscripts subject wise and not by chapters — their number etc., (c) the succession of subjects is also a faulty criteria. However, Naunidhirāma's Role — the Sāroddhāra is assessed by referring to German scholar E. Abegg's translation with abundant notes and learned introduction, findings are that the themes are common to all manuscripts but for superimposition of PK which remains an open proposition for further research. — N.K.S.

46. Brockington, J.L. :- *Concepts of the Self in Rāmāyaṇa Tradition*.
HSAJ, III, Nos. 1-2, 1988, pp. 32-44.

Despite their obvious connection by the title with the *Rāmāyaṇa* of Vālmīki, the *Yogavāsiṣṭha* and the *Adhyātma Rāmāyaṇa* are more commonly treated as part of the Advaita Vedāntin literature. The main framework of the *Yogavāsiṣṭha* derives from an incident which, though absent from the original *Rāmāyaṇa*, would find its place in the *Bālakāṇḍa*, for it consists a long conversation of the young Rāma with Vasiṣṭha, who expounds a philosophical view which is basically Vedāntin. The *Adhyātma Rāmāyaṇa* also revolves around the philosophical view that the world is an illusion imposed on the eternally blissful Absolute, thus combining a form of Advaita Vedānta with belief in Rāma's saving grace. The stress is on *bhakti* rather than knowledge, with meditation on Rāma's name as a means to salvation. — D.D.K.

47. Dhal, U.N. :- *Mahiṣāsura Image in the Purāṇas*.
JOIB, XXXVII, Nos. 3-4, 1988, pp. 215-219.

The myth of Mahiṣāsura is traced in a number of Purāṇas. He was born as the son of the demon Rambha (Hiraṇyākṣa) through female buffalo. He was endowed with power of assuming any form at will. In view of his invincibility he was crowned as the king of the demons and as their leader. Because of the undemocratic and imperialistic attitude of the gods towards the demons, his ancestors repeatedly suffered in their hands in the past. So he resolved to avenge the humiliation meted out to them. Accompanied by his vast-army of demons, he besieged heaven, usurped their powers and divine privileges and drove them out of their abode. He was killed by goddess, Durgā. Mahiṣāsura is not only popular

in our myths and legends, he is equally well represented in our art and sculpture from very early times onwards. — D.D.K.

48. Jhala, Shankar Singh :- *Paurāṇika Kāla ke Paridhāna evaṃ Prasādhana (Garments and Embellishments of Puranic Age). (Hindi).*

Sod. Pat., XLI, Pt.2, 1990, pp. 16-22.

This article contains a lucid and exhaustive description of the garments and embellishments used by the people of Paurāṇika age. This description is based upon the references contained in different Purāṇas, *Rgveda* and *Atharvaveda*. — K.R.

49. Joshi, Devdatta :- *The Ākhyāna of Lava and Kuśa in the Medieval Gujarātī Literature — In the Light of Vālmīki Rāmāyaṇa.*

JOIB, XXXIX, Pts. 1-2, 1989, pp. 35-43.

Ākhyāna is a form of that type of poetry, which contains both the oral and the literary traditions. The literature, which was produced, was a collective heritage. The poet composing *Ākhyāna* never desired to win the fame as a poet by composing poems. The characteristic of the medieval Gujarati literature is found in the *Lava-Kuśa Ākhyāna*. There are two manuscripts of *Lava-Kuśa Ākhyāna* of Nākara in the Oriental Institute of M.S. University, Baroda, viz., No. 816 and No. 1018. The work is believed to be that of unknown poet though the poet's name is given at the end. Third manuscript is No. 2490 which contains an episode of she-monkey which curses Sītā that as she calls it an animal, her (Sītā's) child will suffer a destructive blow. Sītā's child is lost and Vālmiki creates a child from *kuśa* blade. The real child is also regained, etc. Viṣṇudāsa narrates the episode with some changes. According to him, Vālmiki creates the child as he does not know that Sītā has gone to the riverside with her son. We find slight difference in the episode of the story given in the script No. 816 and 2490. Viṣṇudāsa's composition almost resembles that of Nākara. At the end of each section of the 28 sections, there is a mention of poet's name in the words- "Viṣṇudāsa speaks with folded hands". The description of forest done by Nākara and Śambhurāma is the same with some differences of the use of the words.

Śambhurāma's work follows the tradition of giving the introduction of the poet. — P.G.

50. Kantawala, S.G. :- *Satyanārāyaṇa Vratākathā and Upabṛ̥ṃhaṇa*.

Pur., XXIX, No. 1, 1987, pp. 46-53.

Hindus observe fasts on certain occasions/days as directed in Purāṇas and Dharmaśāstric texts. Among them *Satyanārāyaṇa vrata* is popular especially in Gujarat, Maharashtra, Bengal etc. *Satyanārāyaṇa vrata* and worship of Satyanārāyaṇa are viewed by scholars in different ways. *Satyanārāyaṇa Kathā (SNK)* has two versions in Purāṇas — one according to *Revākāṇḍa* of *Skandapurāṇa* and the second one in *Bhaviṣyapurāṇa* — *pratisargaparvan dvitīyakhaṇḍa*. The first is available in five chapters and the second one in six chapters. Provides in brief the synopsis of the two versions, i.e. the observance is called *Vrata*, Viṣṇu is associated with *tapas*; the Lord is referred to as Nārāyaṇa and as *deva*. He is called Viṣṇu in *Kaliyuga*. The emphasis is on *Satya* in *SNKB*. Further *SNKB* considers Satyanārāyaṇa as Viṣṇu, Nārāyaṇa and Kṛṣṇa. This *vrāta* bestows prosperity upon the observer. Another feature in the story is that Lord gets unfavorable, irate or vindictive at the non-fulfillment of the vow to observe *vrāta* — consequential pronouncement of the curse as punishment to the violator of the vow. Compares the *SNK* with Vedic texts and concludes that the mythological personality of Satyanārāyaṇa inherits some of Vedic gods. — N.K.S.

51. Magnone, Paolo :- *The Avatāra Myths of the Śaṅkara-gītā in the Viṣṇudharmottara Purāṇa*.

Pur., XXIX, No. 1, 1987, pp. 8-45.

Initially refers to the date of *Śaṅkaragītā* as before 500 A.D. that contains the *Avatāra* myths discussed in this paper. For comparison to support the suggested date also considers *Matsyapurāṇa* text as well. Critically examines the Bhārgava Rāma legend that relates Rāma's victorious fight against demons- triumphantly brought to Kailāsa- Śiva's abode where his wounds are healed by God and he endows Rāma with excellent weapons, magical power etc. along with instructions in the science of weapons. It has been observed that the religious and ritual teachings of *Śaṅkaragītā* that is included in chapters 51-65 have been

found irrelevant. The substance of *ŚG* is termed as, mainly similar to that of other works of the same category. Here it is a dialogue between Rāma Bhārgava and Lord Śiva (Śaṅkara) after whose name the *Gītā* is entitled. The scheme is clear and exhibits a coherent architecture. In *ŚG*, the three *Avatāra* legends, remarkably parallel in structure, fit into the general frame of *daivāsura*-never ending struggle. The cosmic dualism of good and evil is traced back to its mythical origin. The characteristic points included are : An anti-divine being becomes master of enormous power by means of relentless penances, wherein Brahma acts as intermediary, charging the transmutation of the latent energy accrued from an accumulated *tapas* manifesting attributes of glory and power. The impressive feature that emerged from the analysis in the paper finds predominance of a common pattern that pervades the narrative material—conditioned by furnishing of its theme, motive and conclusions. The time-honoured sacrificial boar is replaced by the strength of its counterparts. The basis of such a conclusion is that the essence remains the same. The paper includes table of concordances between the *Śivagītā*, HV and HV2 versions of the Vāmana myth. — N.K.S.

52. Naikar, Candramouli S. :- *A Slip between the Cup and the Lip in Vālmīki's Rāmāyaṇa*.

VII, XXX, Pts. 1-2, 1992, pp. 127-132.

The *Rāmāyaṇa* of Vālmīki is a landmark in the history of Sanskrit literature. Scholars both occidental and oriental have showered encomiums on it. The incident, which moved Vālmīki and led to the utterance of rhythmic poetry, is a parable of the creative process. He was taking a refreshing bath in the Tamasā river when he witnessed the cruel slaughter of a male Krauñca bird by a hunter that moved Vālmīki to write a book. Similarly king Daśaratha inadvertently kills the ascetic boy, Śravaṇa whose parents cursed him to die of sorrow and separation from his son. A day before Rāma's coronation Kaikeyī asked king Daśaratha to send Rāma for exile. The broken-hearted king expired crying Rāma, Rāma and in last hour of death he remembered the Śravaṇa's death and his parent's wailings. The epic reflects the whole ancient culture of India. — D.D.K.

53. Pande, Anupa :- *A Note on Piṇḍibandha — An Ancient Dance Form*.

PT, XVIII, 1987-88, pp. 89-92.

States that *Piṇḍibandha* is the third form of the three forms of the classical Indian dance as mentioned in the sage Bharata's *Nāṭyaśāstra* — the other two being *Tāṇḍava* and *Lāṣya*. Dilates upon the origin of *Piṇḍibandha* aspects described in *Nāṭyaśāstra* "While Lord Śiva and his consort Pārvatī were dancing, the formation of Piṇḍīs was observed by the troupes of Śiva, i.e. Nandī, Bhādrāmukha etc." Puts forth Abhinavagupta's views as : *Piṇḍibandha* is being created by the simultaneous combination of *asukumāra* (vigorous) and *sukumāra* (gentle), i.e. *tāṇḍava* and *lāṣya nṛttas*. The rendering is explained as — each god has a *piṇḍī* which is to be formed by making the body take the shape of that *Karaṇa* or *Aṅgahara* that was representative of its name or form, e.g. for Lord Viṣṇu, *Tārksya* or *Garuḍa* : *Jālmavī* or *Gaṅgā* by the *Gaṅgāvātaraṇa Karaṇa*; trident for the *piṇḍī* of Lord Śiva etc. continues explaining four styles of rendering the *Piṇḍibandha* — *Piṇḍī*, *Śrīkhalika*, *Laṭabandha* and *Bhedayaka* in details by quoting and analyzing the text of Bharata's *Nāṭyaśāstra* on the basis of the commentary by Abhinavagupta. Also gives the views of a few researchers on the topic such as M.M. Ghosh, Kapila Vatsyayana. Also includes the four modes *Sajātīya* (homogeneous), *Vijātīya* (heterogeneous), *sama* (uniform) and *viśama* (multiform) and explains how under *Piṇḍibandha* these were performed with manifold expositions. Also includes the ascription of accompanying instruments, presentation techniques in *rūpakas* and *uparūpakas*. Concludes that *Piṇḍibandha* constitutes its original and earlier phase within the tradition of major drama. The later form dominated in the popular or folkdance drama. — N.K.S.

54. Rahrurkar, V.G. :- *The Sanatsujātīya in the Mahābhārata*.

Rm, XVI-XVIII, 1984-86, pp. 277-286.

The *Sanatsujāta Parvan* which occurs in the chapters 42-45 of the *Udyoga Parvan* (in *Mahābhārata*) has been discussed in this paper. Sanjay saw the Pāṇḍavas and brought their message to the Kauravas. He was going to proclaim it in the Kaurava Assembly. He saw Dhṛtarāṣṭra first, and rebuked and admonished him. Being dejected, Dhṛtarāṣṭra called for Vidura, who mentally meditated on the sage Sanatsujāta (Sanat

kumāra). Sanatsujāta manifested himself before Dhṛtarāṣṭra and advised him spiritually on the nature of death and other topics. It is quite clear that the author of the *Mahābhārata*, put some contemporary philosophical problems through the mouth of Dhṛtarāṣṭra and gave authoritative replies through Sanatsujāta.— D.D.K.

55. Sarma, K.V. :- *Modern Politics from the Mahābhārata*.
HSAJ, III, Nos. 1-2, 1988, pp. 45-60.

The bare story of the *Mahābhārata* is only too well known to any Indian and student of Indian literature and culture. From among the main characters, one cannot fail to be impressed by the righteous king Yudhiṣṭhira, mighty Bhīma, the valorous Arjuna, the handsome twins Nakula and Sahadeva, Draupadī, the warrior queen, Lord Kṛṣṇa and the Kauravas the villains of the peace, Śakunī, the cunning uncle and Bhīṣma, the wise grandfather. The author of this article has discussed a few common sense propositions, which, though intended in the *Mahābhārata* for kings, are really universal in character and can advantageously be applied in our daily life. There is a proverb in English 'strike when the iron is hot.' Vyāsa has given the same advice in *Śānti Parva* 138.28. Similarly, a large number of verses have been quoted in this paper, which furnish useful instructions, which can be applied by the present day rulers and governments. — D.D.K.

56. Sarmah, H. :- *Treatment of 'Guṇas' in the Purāṇas*.
VII, XXIX, Pts. 1-2, 1991, pp. 170-176.

'Guṇa' is one of the most important term used in different systems of Indian thought and also in various branches of Sanskrit literature. It is used mainly in Sāṅkhya and Nyāya Vaiśeṣika systems of Indian thought. The treatment of the three *Guṇas*, viz. *sattva*, *rajas* and *tamas* is found in the Purāṇas like the *Bhāgavata*, *Brahma*, *Vāyu*, *Padma*, *Śiva* and the *Mārkaṇḍeya*. The Purāṇas also have been classified into three categories, having six in each section as under :—

- (i) Sāttvika : *Viṣṇu*, *Nārada*, *Bhāgavata*, *Garuḍa*, *Padma* and *Varāha*.
- (ii) Rājasika : *Brahmāṇḍa*, *Brahmavaivarta*, *Mārkaṇḍeya*, *Brahma*,
Vāmana and *Bhaviṣya*.
- (iii) Tāmasika : *Matsya*, *Kūrma*, *Līṅga*, *Śiva*, *Agni* and *Skanda*.

A detailed account of the three *Guṇas* is found in the *Brahma Purāṇa*. *Sattva* is stated to be the nature of pleasure and *Rajas* is stated to be the nature of false, greed, infatuation and excuse. *Tamas* is said to be the nature of ignorance, sound sleep, fault and infatuation, i.e. *moha*.—D.D.K.

57. Shastari, Biswanarayan :- *Kathā-Sarīt-Sāgara and the Paurāṇic Literature : The Skandapurāṇa (Some Common Folk Motifs)*.

AB, 1982, pp. 158-166.

Kathā-sarīt-sāgara, the 'ocean of rivers of stories' of Somadeva, is a gigantic collection of Indian folk tales. The researches carried on the tales, have revealed the fact that most of the folk tales of this collection are the adaptation of the tales from the *Bṛhatkathā* by Guṇāḍhya. This work was in Paisācī language and its stories were imported from outside India and are of non-Aryan origin. The stories considerably influenced the authors of the *Purāṇas* and all poets like Subandhu, Bāṇabhaṭṭa, Daṇḍin and many others. A large number of tales found in the *Kathā-sarīt-sāgara* crept into the *Skandapurāṇa* and a few of such tales have been related in this paper.—D.D.K.

58. Thaker, J.P. :- *Brahma Purāṇa and Viṣṇu Purāṇa on Rāsālilā : Some Significant Differences*.

JOIB, XXXVII, Nos. 3-4, 1988, pp. 213-214.

Several of the *Purāṇas* depict Śrīkṛṣṇa's Rāsālilā. *Brahma Purāṇa* and *Viṣṇu Purāṇa* also give nice descriptions of the same, mostly in the same wordings, with slight variations here and there. These variations become significant when they change the meaning altogether and at times give quite opposite senses. Such a circumstance would inspire one to believe that there are two different traditions. An attempt is made in the present paper to compare some instances pointing out significant differences and trying to find out which readings might be genuine. V.16 of the *Brahma Purāṇa* and V.16 of *Viṣṇu Purāṇa* and two other verses of both the *Purāṇas* give variant readings. Similarly, two other examples have been presented with the remarks that the variant readings are due to erroneous hand of an ignorant scribe moving over the original, that is, the *Viṣṇu Purāṇa* version. —D.D.K.

IV-EPIGRAPHY AND NUMISMATICS

59. Abels, B.U. :- *An Early Chālukya Coin.*

JNSI, L, Pts. 1-2, 1988, pp. 37-38.

The coin under discussion has a diameter of 1.8cm and it is 0.3cm thick. The coin is of potin, like many Sātavāhana coins, which have been published before. Its weight amounts to 4 grams. On the obverse there is a bull facing to the left and on the reverse there is a vase (kalaśa) and two lamp-stand with a sun like circle, surrounded by rays. The three letters of the legend may be read as 'Sri Kri Ta' and the lower two might stand for 'Rājā'. This coin-type has been an object of discussion by many numismatists upto the present day. The present coin shows the Pallava bull on the obverse with a Chālukyan inscription above. This might indicate that the Chālukyan ruler conquered parts of Pallava territory, Kīrtivarman II (744/45-757), the last Chālukyan king was too much weak ruler to pride himself upon such a conquest. Our coin-type was no longer in circulation in the middle of the eighth century. Therefore, the legend must refer to Kīrtivarman I, who obviously must have also been known by the name of 'Kīrti Rājā'. — P.G.

60. Agarwal, Ashvini :- *A Note on the Identity of Kācha of the Gupta Gold Coins.*

JNSI, L, Pts. 1-2, 1988, pp. 79-83.

The discovery of some gold coins of Kācha, bearing the legend *Kācho-gām-avajitya-divaṇ-karmabhir-uttamair-jayati* on the obverse and the title *Sarvarājochchhettā* on the reverse has presented one of the most intricate problems of the Gupta history for the numismatists and the historians alike. The internal evidence of the Kācha coins should be given greater attention for the identification of the ruler. The obverse legend tells us that Kācha after having conquered the earth won heaven by his excellent deeds. This would mean Kācha had obtained the actual sovereignty of the earth and had performed many a pious deeds such as performance of Vedic sacrifices like Aśvamedha and giving away in charity a large amount of gold and cows. There is no precedence for such a great claim in the Gupta dynasty or in any other ruling house before the time of Samudragupta. The legend *Sarvarājochchhettā* on the reverse of

the Kācha coins is almost fatal to the theory of Kācha being a predecessor of Samudragupta. Hence, this title is justified only for Samudragupta, Kācha being the other name of Samudragupta. The Inkas of America have preserved in their language the word *Kācha* which means 'Samudra'.— P.G.

61. Agarwal, Govind Vallabh :- *A Nazarana Rupee of Bhopal State*.

JNSI, XLIX, Pts. 1-2, 1987, p. 59.

Until now, Nazarana double rupees of Shah Jahan Begum of Bhopal were known, but now we have found a single rupee of an exactly similar type from Bhopal. It bears only the Kalima on both sides and does not bear a date, it may be certainly attributed to Shahjahan Begum of Bhopal due to calligraphical similarity with her double nazarana rupees. It is believed that similar one and half rupee coins also exist in the west. Thus, there was a special series of Nazarana rupees issued from the Bhopal mint to commemorate certain event. The coin published here measures 24mm and weighs 10.95gms corresponding to a rupee. Its artistic calligraphy makes the author call it a nazarana coin. — P.G.

62. Agarwal, Prithvi K. :- *The Temple – Śikhara as Mentioned in the Gupta Period Records*.

AB, 1982, pp. 133-138.

The earliest references to a temple-Śikhara in Gupta epigraphs are first encountered in the lithic records of the extant Indian inscriptions of the Mālwa region, specially the province of western Mālwa which was largely under the sometimes rebellious, Mālava feudatories of the Gupta emperors. Dated within a period of less than 15 years (i.e. A.D. 423-436) there are three inscriptions from Tumain (Guna distt.), which record the installation of Brahmanical shrines at the particular rites and make pointed mention of their high and noble nature and Śikhara as lofty as the peak of a hill. A large number of such temples are available in this article.— D.D.K.

63. Ahmad, Nisar :- *The Ayodhya Coins of the Akbarpur Hoard in the Bharat Kala Bhavan*.

JNSI, L, Pts. 1-2, 1988, pp. 15-24.

A hoard of copper coins was found at Akbarpur in the district of Faizabad. It consisted of 217 coins, out of which five are Pāñchāla coins

and the rest are Ayodhya coins. The Pāñchāla pieces belong to Agnimitra and perhaps they are with the same coin-dealer. Among the coins of Ayodhya, 120 specimens were acquired in the Bharat Kala Bhavan and only these coins are dealt with in the present paper. Seventeen coins are big in size while 103 are small coins. Among the big one, there are 6 coins of Satyamitra and 8 coins are of Āryamitra. Of the remaining, on 3 alone, simply *mitasa* is readable. Out of the small coins, there are 21 coins of Satyamitra and 13 of Āryamitra. And, of the remaining 69 coins only on one piece *mitasa* can be made out; and hence the rest are unattributable. The highest weight of the big and small coins is 143 and 43 grams respectively. — P.G.

64. Ahmad, Nisar :- *The Coins of Prakāśāditya : A Study.*

JNSI, L, Pts. 1-2, 1988, pp. 89-96.

Prakāśāditya, a successor of Budhagupta, who was grandson of Kumāragupta, issued coins only in gold. They are of two types : Archer and Horseman/Lion-slayer. The specimens of the latter are found at various places; and scholars are only aware of this type. The Archer type is known by a single piece, which occurs in the coin-cabinet of the State Museum, Lucknow. But it is pity that the issuer's name is absent on them; his epithet Prakāśa or Prakāśāditya is represented on their reverse. His coins were issued on the heavy weight standard introduced by Skandagupta. Horseman/lion-slayer type coins are differentiated into four classes on the basis of occurrence of *garuḍa* or dots or both or their absence. *Garuḍa* was of four classes. Class I and class II varieties bear *garuḍa* on pedestal. Class I has further five sub-varieties, class III has two and class IV has seven. — P.G.

65. Ahmad, Nisar :- *The Coins of the Regal Titled Janapadas.*

JNSI, L, Pts. 1-2, 1988, pp. 64-70.

The paper deals with the legends Rājanya, Kṣatrapa, and Mahārāja on the coins of the regal titled janapadas. The author makes several observations in his descriptions. According to the use of the different scripts, Kharoṣṭhī and Brāhmī the issues of the Rājanyas are divided here into two classes, class I of the issues inscribed in Kharoṣṭhī has again two varieties and class II of the issues inscribed in Brāhmī has four varieties on the basis of fabric and the variations of the associated

symbols. A copper coin which bears the Kharoṣṭhī inscriptions as *Kshatapasa Janapadasa* is rendered as the coin of the Kshatrapa country and it was minted by people who were presumably of the foreign stock. The Mahārāja janapada coins are divided into two types, (i) uninscribed, and (ii) inscribed, series-I specimens which are characterized to have symbols on one side have been grouped into four varieties on the basis of the associated symbols, series II specimens are classified into two types, first with Brāhmī legend and the second with Kharoṣṭhī legend. Type I has two classes with two varieties each and type II has only one coin.—P.G.

66. Ahmad, Nisar :- *A Silver Coin of Jahangir of Akbarnagar Mint & Singh, P.N. Found from Jaunpur and on Account of its Manufactured Coin Type.*

JNSI, L, Pts. 1-2, 1988, pp. 45-53.

The present coin of Jahangir is found from the village Parsoopur near Banideeh Mariyahu Tehsil Jaunpur district. On the obverse within floral design the legend Nuruddin Jahangir is available. The coin does not contain the date of its issue; but its mark is the determinant in ascertaining its minting time bracket. The analytical study of the coins of Akbarpur mint shows that the coins of this mark were struck between his 10th and 20th regnal years. Here it may be recalled that a time-bracket with the name of the month Di, was minted in his 10th regnal year. Hence, the present coin too can be regarded have been minted in this year. The types are enumerated in the tables with full details of both the coins with dates and coins without dates.—P.G.

67. Ahmad, Nisar & Tiwari Shankar :- *Ten Silver Punch-Marked Coins of Imperial Series I.*

JNSI, L, Pts. 1-2, 1988, pp. 10-13.

Possibly the present specimens were discovered in the vicinity of Varanasi; the places included in the Magadhan domain. Of these issues of Magadha, three unquestionably accommodate six symbols on the obverse whereas the rest of them have symbols, like the other published specimens of this series. Hence, they are classed into two categories. Of the coins of category A, all are minted out of sheets, and of the specimens of category B, six, are coined in this process and the remaining one is prepared of ingot. Category A coins weigh 49.30, 50.80 and 51.31 and category B issues weigh as 50.33, 50.43, 50.5, 50.80,

51.28, 52.09 and 52.23 grams. These coins belonging to category- A are of three different classes. While seven coins of category-B are dealt into two separate types because of their distinct techniques employed in their manufacture. — P.G.

68. Banerjee, Manabendu :- *Position of Women as Reflected in the Gupta Contemporary Inscriptions.*

HSAJ, III, Nos. 1-2, 1988, pp. 151-163.

During the rule of the Imperial Guptas, our country saw her golden age including the expansion of the Hindu civilization and unique efflorescence of culture the memory of which continued for centuries mainly through vast literary records, including the inscriptions produced under the patronage of the Gupta monarchs. In this paper the author has made an attempt to evaluate the position of women during that period. The study is based on some principal Sanskrit inscriptions that were issued during 4th-6th centuries A.D. Women of the royal Gupta family and other contemporary monarchs appear to have had worthy place and high position. This paper is replete with various inscriptions, which show the position, dignity, valour, munificence etc. of women of that age.—D.D.K.

69. Bhatia, P. :- *Note on the Physical Distribution of the Indo-Sāsānians, Śrī Viṅra(ha), Śrī Vi and Śrī Ādivarāha Coins in the Ganga Valley, c A.D. 700-1000.*

JNSI, L, Pts. 1-2, 1988, pp. 99-108.

This paper presents the record of the findspots and observation pattern of the three well-known coin series of the Gaṅga Valley from c. A.D. 700 to 1000. In doing so it is hoped that the scholars who are more erudite and who have extensive material would confirm the conclusions of this paper :-

Six observations have been made here :-

1. The bulk of currency in the post Harsha-Maukhari- Later Gupta period was provided by the Indo-Sāsānian Śrī Vi, Śrī Viṅraha and Śrī Ādivarāha coins in Gaṅga valley.
2. It is not confirmed that the use of coined money was shrinking in the Gangetic Doab during c. A.D. 700-1000.
3. The coins did not travel too far from the Doab.
4. The coins were used to meet the needs of mid-distance trade.

5. Long distance trade was carried with the help of bullion.
6. Some very small transactions were effected with the help of cowries.— P.G.

70. Bhattacharya, P.K. :- *On an Interesting Kachari Token from the Fitzwillan Museum, Cambridge.*

JNSI, L, Pts. 1-2, 1988, pp. 54-56.

This is a machine struck token of a Kachar Tea Garden made of copper and it almost resembles a pice of East India Company. The details are as follows:—

Shape : Round, Metal, : AE, Size : 26mm, Weight : 5.22gms, legend on obverse in five lines : 1. D.S. & Co. 2. Heroncherra, 3. Harin̄chira in Bengali, 4. Cacher, 5. 1872. Legend on the Reverse in one line gives D.S. & Co. Heronchera was situated in Barkhala Thana about 11 miles from sub-divisional headquarters. It is however difficult to trace out the exact period when tea was first used as a beverage. But it has been suggested that tea came from China to India. The present coin was found in course of author's investigation into the coinage of North Eastern States of India in the collection of the Fitzwillan Museum, Cambridge. — P.G.

71. Bose, S.K. :- *A Rare Mughal Silver Coin of Emperor Jahangir.*

JNSI, L, Pts. 1-2, 1988, pp. 43-44.

This beautiful silver coin of Badshah Jahangir was issued from his Ahmedabad mint. This coin is unique in the sense that no such silver ornamental coin, which has dimensional effects, has yet been seen or published. The coin is round in shape, 11.3714gms. in weight, 19mm in diameter, 4mm in thickness, full ṭankā in denomination. Its provenance is near Gauhati (Assam).

Obverse : In the background three circles diverging from near about the centre, covers most of the obverse. In between the circles there are beautiful ornamental motifs by way of foliage. In the foreground, 'Kalimā' is written in fairly high relief.

Reverse : Similar to obverse. This side has dimensional effects. In the foreground the name 'Badshah Jahangir' is written.

Such a beautiful coin is really befitting to Jahangir who by his knowledge and artistic intuition guided the school of Mughal art to maturity. — P.G.

72. Browne, Gerald M. :- *A New Sub-Variety of the Chhatra Type of Chandra Gupta-II.*

JNSI, L, Pts. 1-2, 1988, pp. 28-29.

The coin published here is from author's own collection, and it belongs to Class II, variety d, according to the classifications followed by P.L. Gupta and S. Srivastava. What sets the present specimen apart from any previously published is the large number of offerings, which the king (Vikramāditya) throws upon the altar; the excellent condition of the coin shows clearly that there are 24 offerings evenly distributed in three rows. Generally, only one or two puroḍāśa is seen falling over altar, in one coin we find two rows, each of five or six puroḍāśas with its three rows of oblations, the present coin invites comparison with a specimen recorded by A.S. Altekar which has 12 offerings evenly distributed in three rows. Instead of being puroḍāśas (sacrificial cakes), the objects thrown by the king may infact be gold coins, the goddess is shown scattering similar objects on the reverse of the issues of Chandragupta II as well as those of Kumāra Gupta.I — P.G.

73. Chakravarty, Biswanath :- *A Chemical Study on the Alloys of Punch-Marked Copper Coins.*

JNSI, L, Pts. 1-2, 1988, pp. 134-136.

The author has here undertaken six punch-marked coins for the study of their metallic composition. The ruler could not be identified, however, the period roughly predicted is 200-100 B.C. from the marks on the coins. During this period, the metals contained a good proportion of impurity materials, which help in tracing the origin of the alloying minerals. Major constituents, copper and zinc were estimated by iodometric and complexometric titrations respectively. Determination of lead, iron and nickel were estimated by colorimetric methods of analysis using an ECIL spectrophotometer for absorption measurements. While doing so, the unknown samples were also matched with standard samples. It seems that these coins were not minted out of copper-ingots as copper ingots generally represent pure form of copper and these coins contain a good proportion of other material. Rajasthan minerals are associated with higher percentage of zinc and low percentage of iron. It has been logically considered that these coins were made out of copper obtained from western Indian mines.— P.G.

74. Chatterjee, Bhaskar :- *Methodological Approaches to the Study of Kuṣāṇa Coins*.

JNSI, XLIX, Pts. 1-2, 1987, pp. 163-169.

In the beginning, Gen. Ventura at Manikiala Tope in Punjab discovered coins belonging to the Indo-Scythians in 1830. The coin collectors and numismatists could then hardly distinguish between the coins of the Kushanas and those of Indo-Parthians and Indo-Scythians. However, in the second half of 19th century, discovery collection, cataloguing and systematic study of the Kushana coins began on an intensive scale. Cunningham, Gardener, Stein, Rapson, Rodger, Whitehead, Smith, B.B. Bidyabinod, D.R. Bhandarkar contributed a lot. The two international conferences held at London on the "Date of Kanishka" speak of trends and tendencies in the Kushana studies till the beginning of the sixth decade of the 20th century.

The study of Kushana coins by Kennedy, Fleet, Barnett, Longworth Dames, Rapson Thomas and discovery of Kushana coins made by John Marshall at Taxila and study by F.R. Allchin, R. Ghirshman, all together made significant contribution in proposing the date of Kanishka on the basis of last remnants of the Kushana rule at Begram that is the coins bearing the name of Vasudeva. R. Goble, B. Staviskiy, S.P. Tolstov, D.W. MacDowall initiated the debate on the study of Kushana central India. While it has been claimed on one hand that the Central Asian territories lying to the north of oxus were included in the Kushana empire, it has been suggested, on the other hand, that both gold and copper coins of Kushanas as well as their imitations, Puri-Kushana coins were in use in the markets of Eastern India. The other points of study have been the problems of association of particular type with mint towns, metrological problems, minting techniques, language & scripts etc.—P.G.

75. Chatterjee, Bhaskar :- *Gold Coinage in Early Medieval Bengal*.

JNSI, L, Pts. 1-2, 1988, pp. 109-111.

Due to retrogression of trade in Eastern India the self-sufficient village-economy came to prevail. This view is questioned on many grounds. In spite of decline of foreign trade, the necessity of inter-state trade was not done away with. There was no scarcity of gold in early medieval Bengal. Moreover, without treasury it is not possible to maintain the army and to keep it loyal. Besides, the significant role of money-economy in Bengal during the eleventh-twelfth centuries is

recognized even by the protagonists of the theory of feudalism and self sufficient village-economy on the grounds of revival of commerce, dents in the self-sufficient economy of the villages, urbanization and references to the coin-denominations in contemporary epigraphic records by way of assessing land-revenue in cash. — P.G.

76. Chattopadhyay, Aparna :- '*Sarvata Vijitamahi*'- *Rock Edict-II*.
JOIB, XXXIX, Pts. 1-2, 1989, pp. 77-81.

In rock edict – II Aśoka refers to his dominions under his rule as a '*Sarvata Vijitamahi*' which should be literally translated as 'everywhere in the conquered dominions of king Priyadarśin.' Elsewhere the terms '*Sarvatra Vijite*' (R.E.-III) *Mahāloke hi vijitam* (R.E. XIV) are available showing that his conquered territories were great. The paper discusses the term '*Vijita*' and it concludes that in the case of Aśoka, he seems to have used the term in the sense of conquered or subjugated territories and not simply as dominions under his rule. It neither means that the territories were originally conquered by his father and his grandfather or he had inherited by right of succession or obtained by setting aside the rights of a rival claimant by powers of arms. Nor can we hold that, the expression '*Sarvata Vijitāmahi*' is just a vain boasting on the part of Aśoka claiming the dominions as his own conquered territories. Perhaps it will not be an exaggeration to say that Aśoka had to reconquer India once conquered by his grandfather. Pāli chronicles and Samanta Pāsādikā refer to one thousand crowned subkings under Aśoka who might have caused much trouble to Aśoka by their efforts to overthrow the yoke of Maurya dominion after the death of Bindusāra. The conquests of Nepal and Khasas (Himalayan people) alongwith that of Kalinga are significant.—P.G.

77. Choudhary, R.D. :- *The Technique of Minting Coins in North-Eastern States of India*.

JNSI, Pts. 1-2, 1988, pp. 161-162.

As in other parts of India, in North-East India too the die-struck method of minting coinage was very popular. The Dhulāpādung coins, however, are the examples of cast coins. Since, not a single punch-marked coin has been found in North-Eastern region of India, it is clear that the method of minting punch-marked coins was not in practice there.

The gold coins of Pāglātek like other imitated Gupta gold coins are die-struck coins. These coins are struck on both sides from two dies. Due to the pressure of hammer on the dies, the borders of few coins become cracked. Except the *Nārāyaṇī mudrā* of the Koch kings and the tiny one-legend coins from Manipur, all other types of coins from the N.E. region are well finished and bear complete legend. — P.G.

78. Chutia, D. :- *The Location of the Dījjinnāviṣaya Mentioned in the Epigraphs of Early Assam.*

AB, 1982, pp. 123-129.

A *viṣaya* is an administrative unit or a division, equated generally with a modern district. The term sometimes stands for a territory or kingdom. In the copper plate inscriptions of early Assam, i.e. the kingdom of Prāgjyotiṣa-Kāmarūpa of hallowed memory, we find mentions of a number of such *viṣayas*. The names of these *viṣayas* appear to have been derived from non-Sanskritic local origin. Here we are concerned with *Dījjinnāviṣaya*, referred to in the epigraphs of early Assam several times.

The matter has been discussed in detail, according to Dr. B. Kakati, the word '*Dījjinnā*' is derived from *Bododija*. In Dimasa language '*Dijo*' is derived from '*di guju*' meaning a 'high mountain river.' The subject has been discussed elaborately. — D.D.K.

79. Das, H.C. :- *The Tradition of Coinage in Orissa.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 125-134.

The paper attempts to describe the bearing on history and culture of Orissa of the coinage system of state beginning from the Mauryan age to the 16th century A.D. The symbols on the punch-marked coins discovered from various parts of Orissa, the peculiarities and description of the various indigenous coins issued or circulated by the royal families of Orissa and coins of dynasties ruling elsewhere infiltrated through trade and commerce or through political expansion. The Kushana coins, the copper Kushana coins, the Puri-Kushana imitation coins, the gold Gupta coins, the repouse type debased gold coins of Sarabhapuriya rulers, the coins of Mahendraditya, the gold coins of the Kalacuris of Tripuri and Ratnapur, the coins of the Chhiindaka Nagas, the Padmatanka type of coins discovered from Chhattisgarh (MP) and Sonapur, coins of Imperial Ganga rulers of Kalinga, and the Gajapati Pagodas — all have been

described systematically in this small paper. The indigenous coinage speaks the state's flourishing economy. The royal dynasties had trade with different other kingdoms of India and dynasties had trade with different other kingdoms of India and maritime trade with South East Asian countries. Gold and silver coins were taken as medium of exchange alongwith barter system. Many more flourishing sites, if excavated may retrieve many hoards of coins.— P.G.

80. De, Gauri Sankar :- *Two Silver Coins of Nahapana*.

JNSI, L, Pts. 1-2, 1988, p. 14.

The coins are of historical importance. Nahapāna was greatest satrap of the Kshaharata family of the Śakas. It is interesting to find the coins of the Śaka Kshatrapa of western India, ruling in the 2nd century A.D. in the collection of a resident of Calcutta. The following is the description of coins under discussion :-

Metal	: Silver, weight : 29.2gm.
Obverse	: Diademed head of satrap to right. Corrupt Greek legend.
Reverse	: Thunderbolt and arrow. In Brahmi, Rano Chhaharatasa, In Kharoshthi, Nahapanasa.

The two coins are almost identical. One coin is perforated suggesting that it was probably worn as a charm in the later period. — P.G.

81. Ganpat Singh :- *Naulakhā Bāvarī, Duṅgarapura kī Praśasti (The Eulogy of Duṅgarapur Found in Naulakhā Bāvarī)*.
(Hindi).

Śod Pat., XI, No. 2, 1989, pp. 48-52.

This paper throws light on the eulogy of Dungarapura which was found in Naulakha Bavari in V.S. 1644. The eulogy makes a mention of Cauhana dynasty. This eulogy is an important document, which provides a evidence about Hathi Singh's long age. It also gives information of Bāgara branch in Chauhan dynasty, which has made it significant.— I.S.

82. Gupta, M.K. :- *A Twentieth Rupee of Akbar*.

JNSI, L, Pts. 1-2, 1988, p. 42.

Recently a small silver coin of Akbar was recovered from Tapti river near Burhanpur. This coin weighs 525 mg., can be regarded as a 1/20 rupee of Akbar. In Ain-i-Akbari Abul Fazal mentioned numerous names of coins. The smallest of these was the 1/20th rupee called 'Sukī'.

Only one coin of this kind of Lahore mint has been published by P.P. Kulkarni and this is second piece. Obverse of the coin gives the name Allah Akbar Jale Jallaluhu, reverse of the coin gives *Ilahi* (Zarb) Burhanpur. The coin described here leaves some margin for wear and tear. It is indeed a fact that 1/10 & 1/20th coins of Akbar are not weighed properly and are mistaken for 1/8 & 1/16th of a rupee respectively.—P.G.

83. Habib, Irfan :- *Hords and History*.

JNSI, L, Pts. 1-2, 1988, pp. 1-8.

In his presidential address, the learned speaker intends to speak about how the numismatist finds and analyses of treasure troves or hoards can be used for historians, reconstruction of monetary and economic history, the hoards of the same period for establishing the character of the popular currencies. The plotting of the find-spots of the hoards is done for clear marking of different zones, different observations have been made here to underline the significance of find-spots of coin hoards for a period for which our evidence for economic and even political history from literary sources is rather limited. The question of operation of the trimettalic system of Mughal currency has been taken here as an illustration to show the importance for the monetary system of the Mughal empire. The speaker brings to our notice different problems arising from studies of the Mughal currency. Simultaneous work in both areas of currency and documents is likely to considerably enlarge and correct our existing knowledge of the Mughal monetary system as well as the connected questions of monetization, money-supply, effects of bullion imports on prices, and so on. — P.G.

84. Handa, Devender :- *A New Silver Coin from Narahara*.

JNSI, L, Pts. 1-2, 1988, p. 39.

Narahara, situated about 8km. south of Pilani in Jhunjhunu district of Rajasthan has been described as Narabhāṭa, flourishing town in *Kharataragachchhabrihad gurvāvalī*. The old temples of Narahara were probably destroyed by Firoz Tughlaq. It was ruled over by Dilāwar Khān in c. 1488 A.d. when Bikā, the founder of Bikaner, invaded it. After the Pathans, the town seems to have passed into the hand of the Mughals. Its subsequent history, however is not clear. That it was a mint-town and possessed an autonomous status in A.H. 1203 (1788 A.D.)

when the country was ruled over by Shah Ālam II, is however, suggested by the coin described in this paper. The obverse of the coin is as follows :-

Within a double lined circle having decorated field,

'Shahan Shāh Muḥammad Anisa'

The reverse is as follows :-

Within a double lined circle having decorated field,

'Dārul Saltanat Zarb Narahara San 1203.'

Nothing is known about Muḥammad Anisa from any other source.— P.G.

85. Handa, Devendra :- *A Note on a Small Silver Coin from Bavanni.*

JNSI, L, Pts. 1-2, 1988, p. 57.

Cunningham published a small silver coin, which he had obtained from Bavanni, 'a lofty, ruined fort, on the old bank of the Ravi, 10 miles from the new station of Montgomery, and 16 miles above Harappa'. On the coin he observed 'a few letters on one side, which appear to be 'Sri Bhavan' which he thought to be 'either the name of the place or of its founder'. The coin shows three pallets placed in the form of a triangle with a horizontal line below bearing a small vertical cutting stroke in the centre and a dot on its end besides certain other marks or symbols above which have been thought to be letters and deciphered as 'Sri Bhavan'. This coin from Bhvanni may have been a drift from other similar coins from Sanghol in Ludhiana or perhaps such coins circulated in a larger territory than the present Punjab, but the veracity of this latter hypothesis will depend on future discoveries only. — P.G.

86. Handa, Devendra :- *The Yaudheya Sealings – A Review.*

JNSI, L, Pts. 1-2, 1988, pp. 130-133.

The Yaudheyas were at the height of their power and glory during the period extending from circa mid-second century B.C. to about early fourth century A.D.. Clay-sealings, from Sunet and Naurangabad, bearing the figure of a bull and Brāhmī legend *Yaudhayānām Jayamantra-dharāṇām* have been obtained. Such records are said to have been issued in the name of the Yaudheya cabinet or executive committee. The *mantradharas* were those vested with the polity of the state. String and knot impressions at the back of the sealing from Naurangabad indicate that the messages or orders on commodities sent by the *mantradharas* were securely packed and sealed to ensure safety and confidentiality. One seal and three sealings bearing the above said legend

have come, to light till date. The third administrative town, which may have been located towards or near the Maru region indicated by conch representing void expanse and *nāgamudrā*, is yet to be discovered. Dr. Handa leaves it to future discoveries to confirm his suggestion that Agrohā yielding numerous coins and one sealing may have been the third town, the first and the second being Sunet and Naurangabad. — P.G.

87. Jash, Pranabananda :- *Religion as Reflected in the Tribal Coinage*. JNSI, XLIX, Pts. 1-2, 1987, pp. 115-120.

No. specific and exclusive attempt has so far been made to delineate the religious history of India on the basis of the study of the symbols appearing on the tribal coins of India. Adoption of Hindu religion by foreign tribes and absorption into Hindu society of the foreign tribes, which poured into India from time to time is the socio-religious aspect of the religious history of ancient India. In this respect, the punch-marked, tribal and hindered coins are no less valuable than other antiquities and the art expressed in them. The aim of the paper is to analyze the multifarious devices and symbols, animals as well as human, and divine figures, with a view to forming an idea about the religious contents. The paper discusses tree, hill or *caitya* symbols, animal-motifs like bull, elephant, lion, horse, fish, stag and peacock. The examples given here are from Udumbaras, Kulūtas, Kunindas and from Yaudheyas. Finally, the author says that without citing more examples it may be said that the identifications of the theriomorphic as well as anthropomorphic representations are not free from controversy, but consensus prevails on their religious bearings. In some cases, worshipping objects point out the prevalence of specific cult. But many of the symbols are possibly the representations of different faiths and beliefs, rites and rituals, thoughts and ideas of the contemporary ethnic groups. — P.G.

88. Jash, Pranabananda: - *Religion as Reflected in the Indo-Greek Coinage*. JNSI, L, Pts. 1-2, 1988, pp. 58-63.

The coinage issued by the Indo-Greek rulers offers unexhausted opportunities to the scholars for unravelling the significant symbols, iconic representations, both theriomorphic and anthropomorphic, relating to the prevalence of religions in northern India during the closing centuries of the pre-Christian and the beginning of the Christian era. The paper deals with the gods and the goddesses depicted on the Bactrian and

Indo-Greek coinage. A large number of Greek deities are portrayed on Greek gold and silver coins of Bactria and India. They are Apollo, Artemis, Athena, Demeter, Dioskuroi, Hekate, Helios, Herakles, Nike, Poseidon and Zeus. The female deities like Athena, Demeter, Hekate and Nike are depicted on Greek copper coins. In addition to these there are also the representations of the city-goddesses of Kapisi or the city-deity of Pushkalavati. There are distinctive and significant descriptions of the reverse side of the Indo-Greek coinage exhibiting the influence of the local Indian and other beliefs. These ideas are in very much resemblance with the Indian counterparts. — P.G.

89. Joshi, Maheshwar P. :- *The Raikās of Kumaon and Western Nepal : An Epigraphical Survey.*

HSAJ, III, Nos. 1-2, 1988, pp. 164-170.

This paper purports to review the history of the Raikas in the light of the recently discovered epigraphic material regarding Kālī-Kumaon region of the U.P. hills. The Kuṇindas continued ruling the Central Himalayan region for millenniums. During the post Harṣa period of Indian history the Katyūrīs who were the lineal descendents of the Kuṇindas, emerged as the principal ruling dynasty of the Central Himalayan region. When the Katyūrīs were at the height of their ascendancy, they ruled over the Sulej in the west and the Gandakī in the east. The traditional Kūrmāchala and Kedāra divisions referred to as situated between Nepal and Jalandhara correspond to the Katyūrī kingdom. The Raikās under reference were one of the branches of the Katyūrīs. Their military conquest in Pithoragarh region and some other important historical events have been narrated in this paper. — D.D.K.

90. Ker, Vakan & Major Gupta :- *Some Unique Silver Punch-Marked Coins from Nagda.*

JNSI, L, Pts. 1-2, 1988, p. 9.

Four punch-marked silver coins of bigger size, collected from a site near Nagda, dated to early Mauryan period have been discussed here. They have irregular shape forming ovaloid shape and have seven punches on the obverse; and some of them are repeated on reverse, in atleast two varieties. There are ten main symbols which have been used for punches such as elephant with hanging trunk, standing bull,

shadarachakra with three arms, Shadarachakra with three arrows, sun with rays turned right, sun with rays projecting outwards, five three armed swastika encircling a dot, one three-armed swastika looking more like a running rabbit, and a symbol encircled by taurine, crescents and dots. These coins have been classified into four groups and similar coins were found in Ujjain excavation also.— P.G.

91. Kothari, Deva :- *Śilālekha : Astitva kā Saṅkaṭa (Endangering Existence of Rock Edicts)*. (Hindi).

Sod. Pat., XL, No. 2, 1989, pp. 3-4.

This paper throws light on the fear of rock edicts in India. These edicts are found in different languages. There is diversity of subject-matter. These edicts are significant source of history, culture and civilization. It is a matter of regret that most of them are lying neglected and uncared for. Unfortunately nothing important has been done to improve the lot of these edicts. The Indian Council of Historical Research and U.G.C. should pay attention to this problem and give financial aid for this purpose.— I.S.

92. Krishnamurthy, K. :- *Some Unpublished Silver Punch Marked Coins of the Pandyas*.

JNSI, L. Pts. 1-2, 1988, pp. 25-27.

The paper deals with the details of the four unknown silver punch-marked coins of the Pandyas which were brought from Madurai district and which came to light after 40 years of the find of the Bodinayakanur hoard of 1138 silver coins in 1950.

These coins are unique and do not belong to the Kārṣāpaṇa weight standard. All have five symbols, and the sun symbol is common. There is only one stylised fish symbol on the reverse. Most probably during the period of Aśoka one bold official mark in the centre of the reverse at the time of the issue, to end the countermarking done probably to check the quality of silver. In the Saṅgam period, on the Pandyan silver punch-marked coins, we see only one reverse stylish fish mark. So the above Pandya silver punch marked coins may belong to Aśokan period or minted at a slightly later period. Aśokan Rock Edicts II & XIII mention about the independent Pāṇḍyā kingdom during his period.—P.G.

93. Krishnamurthy, K.: - *Some Unpublished and Rare Coins of the Pallavas.*

JNSI, L, Pts. 1-2, 1988, pp. 35-36.

Five coins have been published. These are new finds of Pallava coins with ship symbol, which is of great interest to the scholars. The Pallavas had a big naval strength and they are said to have completely vanquished the Siṃhala King of Śrīlāṅkā who was proud of the strength of his arms. There are copious evidence to show the commercial enterprises and colonial expansion of the Pallavas in the far East. As regards the details of the metal the four coins are of copper and the fifth one is of potin. All are circular and die struck. Their weights are 3.100, 2.750, 2.100, 3.950 and 20.50 gms. The ship on coin No.1 is with two tall masts and two small masts anchored by ropes, ship steered by means of oars from the stern. The second coin has the mast with a folded sail, which looks like a *srivatsa* device and with two oars. The third coin is the first South Indian coin, which gives us an idea of the big sea-going vessel used in south India some 1300 years back. Coin No. 4 has a standing bull facing left a lamp device and a flag like symbol, on the reverse a *swastika* symbol. The standing bull on coin No.5 is facing right, a *kalaśa* on the reverse and two lamp-stands. — P.G.

94. Krishnamurthy, K. :- *Coins of Pallava King Mahendra Varman-I (580-630 A.D.).*

JNSI, L, Pts. 1-2, 1988, pp. 33-34.

The two coins with legends are new finds and belong to Mahendra-varman I (590-670 A.D.) according to R. Nagaswamy. Siṃha-Viṣṇu's son Mahendravarman I (580-630 A.D.) in the beginning of his reign extended his kingdom upto the river Krishna. The legend on the silver coin reads *La Kshi ta* in 7th century Pallava *grantha* characters. Mahendravarman, the Pallava ruler, had the title *Lakshita*, which occurs at Tiruchirapalli upper rock cut-cave and the temple at Mandagapattu cave bears the inscription *Lakshitāyatanam*, after the title *Lakshita*. The coin no. 2 is a copper coin and the legend is *La kshi tan*, i.e. *Lakshita*, with the consonant 'n' at the end which is a Tamil Tradition. Here the bull seems to be of a different breed. Mahendravarman I was the most colourful and fascinatingly art minded Pallava monarch who had other titles like Vichitrachitra, and Chitrakarappulli etc. Mahendra's both coins

are now recognized. There is a floral design on the reverse side of the copper coin. — P.G.

95. Kulkarni, Prashant, P. :- *Gigantic Mughal Coins*.

JNSI, L, Pts. 1-2, 1988, pp. 124-129.

The massive coins of the Mughal emperors are one of the most beautiful examples of their wealth and love for art. The question is whether these gigantic specimens were coins (substitutes for one hundred pound notes) or Nazarana pieces. Hodivala argues that there is no direct or indirect reference that any such huge pieces changed hand in the source of commercial dealings. The objects of this paper is to set right the interpretations of the information from the contemporary chronicles as regards these huge coins and also to prove that they were coins in their literal sense and not medals or mere bullion.

In the *Ain-I-Akhari*, Abul Fazal titles the chapter *Naqud Jawed Daulat* i.e., 'Coins of the Glorious Empire'. He mentions that these coins were much liked by the people. It means that coins came into the hands of common people some way or the other and they liked those. It is further important to note that among the various legends stamped on these pieces, the word coin often contained in the distiches, which are given in Abul Fazl's description, *Sahansah*, *Rahas*, *Atmah*, *Binsat*, *Chahargosha*, *Jugul*, etc. Jahangir specifically calls these gigantic specimens as coins. It is important to understand that their high nature prevented them from being used in day to day transactions but they were used when the need arose. — P.G.

96. Kumar, Krishna :- *The Origin and Expansion of the Ochre Coloured Pottery in Indo-Pakistan Sub-continent : An Assessment in the Light of New Evidence*.

VII, XXVII, Pts. 1-2, 1989, pp. 221-226.

The Ochre coloured pottery (OCP) is one of the earliest historic ceramic industries in Indo-Pakistan subcontinent. The discovery of copper hoard objects at a number of OCP sites in the Gaṅgā valley has fairly shown that the Copper Hoards and the OCP are integral parts of one and the same proto-historic culture that flourished during the second millennium B.C. in Northern India. The subsequent archaeological investigations at Atranjikhara, Saipai and Bahariya extended the eastern limits of OCP in the central Ganga-Yamuna Doab. The discovery of numerous DSW/OCP sites in the Sarasvati Valley (Panjab & Haryana) has extended the western boundry of this pottery as far as Katpalon near

Jullundhur in the north-west. In case, the future archaeological investigations prove that the Ochre coloured and grey burnished ware discovered in the Swat valley in North-West Pakistan is related to the DSW/OCP of the Sarasvati valley in India, it shall provide an evidence for expansion of the DSW/OCP culture towards the north-western parts of the sub-continent.—P.G.

97. Kundu, Sambhunath :- *Numismatic Tradition of Gaja-Lakṣmī*.

JNSI, L. Pts.1-2, 1988, pp. 97-98.

The numismatic tradition of Gaja-Lakṣmī dated as early as the first century B.C. is found to have continued in Bengal even in the Post Gupta period. This may have a bearing upon the untold story of Scythian migration to Eastern India. In the Post Gupta period Gaja-Lakṣmī was recognised as a coin-device by the rulers like Jayanaga and Śaśāṅka. The device was not inherited from the Gupta coinage. Earlier, the device appears on the local coinages of Ayodhyā, Kauśāmbī and Ujjayinī in the second-first centuries B.C. The Śaka rulers in Taxilā and Mathurā put in circulation their silver coins representing the goddess of fortune in this characteristic iconographic type. On the reverse of 'mounted King and Lakṣmī' type of Azilises' silver coins is depicted Lakṣmī, standing, facing, on a lotus flower 'Rājuvulu and Soḍāsha' followed the same device. — P.G.

98. Lahiri, A.N. :- *Numismatography of Indo-British Coins*.

JNSI, XLIX, Pts.1-2, 1987, pp.182-187.

Indo-British coins were initiated by the English East India Company. The coins they minted were almost indistinguishable copies of those of the contemporary Mughal issues in a clandestine manner. After persuasion, the company was granted due permission to strike mughal type coins in their own mints by Mughal authorities. In 1835 the company, then the supreme political authority, introduced European type British coinage, which replaced the name of Mughal empire by the effigy and name of William IV. A considerable amount of important material, i.e. a large number of coins of the East India Company, was collected by W. Mardeen, J. Atkins, E. Thurstan and a few others. James Prinsep made pioneer studies of Indian coins of Ancient, Medieval and Modern times. His '*Useful Tables*' gives a good idea of modern coins also. Stanley Lane-Poole admirably utilised the rich materials collected by the pioneers like

J. Atkins whose work is *Coins and Tokens of the Possession and Colonies of the British Empire* and E. Thurston, whose work is *History of the Coinages of the Territories of the East India Company in the Indian Peninsula*. J.R. Henderson published *Coins of the East India Company Issued for the Madras Presidency*. F. Paridmor's articles were published in Spink's 'Numismatic Circular'. K.R. Vijayaraghavan, P.L. Gupta and C.H. Biddulph published their studies in JNSI. Wayte Raymond, H.W.A. Linecar, R. Friedberg, Fred Pridmore, W.D. Craig and J. Remick wrote valuable works on company's coins. 'Indo-British coins since 1935' is an important monograph of A.N. Lahiri. His papers 'Rupee coins since 1833' and 'Rupee coins abroad' created a great enthusiasm among dealers and collectors. *The Guide-book and Catalogue of British Common Wealth coins* by J. Remick and others is perhaps an ideal publication.— PG.

99. Lahiri, A.N. :- *Numismatography of Indian Princely States (Late Medieval and Modern)*.

JNSI, XLIX, Pts.1-2, 1987, pp. 188-196.

The author tries to furnish the numismatography of the late medieval and modern princely states of India. The whole study is divided into following groups :

1. N.W. and W. India (including the former Bombay Presidency) – It covers 17 coin-issuing states out of which Baroda, Junagarh and Kutch struck extensive coins. O. Codrington, William L. Clerk, W.H. Valentine, G.P. Taylor, B.L. Mankad, William D. Craig and Yeoman's works are important for the study of this region.
2. Northern India (including Punjab, Jammu and Kashmir) – H.H. Wilson, H.H. Wright, R. Burn, C.J. Brown, Prayag Dayal, K.C. Nigam, V.S. Agrawala, C.J. Rodger, R.C. Temple, W.H. Valentine, W.D. Craig, W. Irvine have contributed in this field.
3. North-Eastern India – it covers 8 coin-issuing states, i.e. Champakaranya (Champaran), Tirabhukti (Tirhut), Koch Behar, Tripura, Ahom, Jayantipur (Jayantia), Manipur and Kachar. V.A. Smith, Jhon Allan, H.E. Stapleton, A.W. Botham, W.D. Craig, E.A. Gait, V. Chowdhury, P. Roy, James Prinsep, W. Marsden, R.D. Banerjee, N.K. Bhattasali, Kali Prassana Sen and A.N. Lahiri.
4. Central India and adjoining territories, and
5. Southern India

Here we can add the name of J.R.Henderson for coins of of Southern India.— P.G.

100. Lahiri, A.N. :- *Numismatography of Indo-Greek Coins.*

JNSI, XLIX, Pts.1-2, 1987, pp. 175-181.

The paper attempts to recount the story of the studies of Indo-Greek coins carried out for a little over three hundred years. Gold coins of the Indo-Greeks who ruled over a large tract of land in Afghanistan and India from c.250 B.C. to c.80 B.C. are extremely rare. Only four kings of Bactria issued standard Attic staters of theoretical weight of 134.4 grains. All the Greek kings of Bactria and India are known to have issued coins of silver. The number of rulers from coin-legend is forty. But, only eight of them are known from literary and epigraphic sources. Bronze coins did not show any uniformity with regard to the obverse and reverse devices and the standard of weight. As early as 1738 Theophil Bayer published a normal tetradrachm of Eucratides I with the devices of 'Helmeted bust of king' and 'Mounted Dioskuroi' and a coin of Menander. One bilingual coin of Apollodotus and one of Menander were got published by Col. Todd. Gen Ventura, Lieut. Burnes, Swiny, M. Reinaud, M.Saint-Martin, Prinsep, Masson, Raoul Rochette, K.O. Mueller, Mionette, H.H. Wilson, H.T. Prinsep, Cunningham, Percy Gardner, White King Sale, V.A. Smith, H.G. Rawlinson, E.J. Rapson, George Macdonald, R.B.Whitehead, W.W.Tarn, H.L.Haughton, A.D.H. Bivar, F.Altheim, Raoul Curiel, Gerad Fussman, Daniel Schlumberger, M.Th. Allouche Le Page are the foreign scholars, and T.N. Ramchandran, A.K.Narain are Indian scholars who greatly contributed in the study of Indo-Greek coinage in different ways.— P.G.

101. Lahiri, A.N. :- *Numismatography of Punch-Marked Coins.*

JNSI, XLIX, Pts.1-2, 1987, pp.155-162.

The paper gives a detailed account of the progress of study of the punch-marked coins. Numismatographers who dealt with the punch-marked coins are too numerous for mention in a seminar paper. The author has therefore made a selective study of the writings of noted scholars, which made an impact on India's most archaistic issues. James Prinsep was perhaps the first numismatist to study punch-marked coins of purely Indian origin. Cunningham conclusively demonstrated that Indian coins were not in any way influenced by foreign issues by adducing sufficient reason. E.J. Rapson made curious statement about

these coins. V.A. Smith made valuable observations about them. D.B. Spooner found that there was an invariable concomitance established between a particular group of five symbols and a particular 'mint-marked' on the reverse. D.R. Bhandarkar discussed in detail the nature and antiquity of the common silver 32 *ratti*, *kārṣāpāṇas*. E.H.C. Walsh was the first numismatist to make a patient, thorough and prolonged scientific study of these most archaic issues of India. Durga Prasad made a thorough study of the symbols, classified the coins and tried to ascertain their dates. John Allan placed the student of these coins on a very solid foundation. D.D. Kosambi, T.G. Aravamuthan, G.M. Young, C. Valdetaro made notable marks on the symbols of these coins. P.L. Gupta dealt with almost all known series of silver punch-marked coins. Michael Mitchiner and the present author have the great contributions. Lahiri tells how saucer like coins of Kasi region led to evolution of *kārṣāpāṇa*.—P.G.

102. Lahiri, Bela :- *Numismatography of Tribal Coins*.

JNSI, XLIX, Pts.1-2, 1987, pp. 170-174.

The period from 1784 to 1914 is called the early phase of numismatography of tribal coins, while the period from 1914 onwards is called the later phase. During early phase, Prinsep, Stacy, R.L.Mitra, Birbal Sahani, A.Cunningham, Rapson, A.V.Bergney and V.Smith made great contributions in the study of the tribal coins. The Post-Maurya and Pre-Gupta inscribed indigenous currencies, attributable to particular tribes, the coinages bearing the legend *Janapada* or *gaṇa*, or even *rājan* or *mahārāja* (meaning tribal chiefs), and also bearing the name of tribe.

Earlier studies were mostly published in the pages of the *Journal of the Asiatic Society of Bengal*, Calcutta, established in 1784. The separate monumental works were also published. The second phase starts with 1914, when R.D.Banerjee published some copper pieces of Dharaghosa, Śivadāsa and Rudradāsa of the Audumbara tribe. R.C.Majumdar, D.R. Bhandarkar, R.O.Douglas, R.D. Banerjee, K.P.Jayaswal, Surendra Kishore Chakraborty made a comprehensive study of various aspects of these coins. John Allan, M.J.Przyluski, L.D.Bernett, P.L.Gupta, J.N. Banerjee, A.S.Altekar, Bela Lahiri, K.K.Dasgupta and M.K. Saran dealt with the tribal states and discussed various aspects— their name, antiquity, habitat, different conditions,

ethnology and special status. A seminar was held in 1972 on tribal coins and papers were published in 1977.— P.G.

103. Mangalam, S.J. :- *A Rare South Indian Coin from Madura.*

JNSI, L, Pts. 1-2, 1988, pp. 40-41.

The coin presented here belongs to the Alpaiwala collection, preserved in the coin cabinet of the Kharekhat Memorial Museum, Bombay, at accession No. 147. The description of the coin is as follows:- Metal – Copper, Shape – Circular, Weight – 3.3 gm, Diameter– 2cm, Thickness – 0.15cm.

Obverse :- Lower panel left : A man sitting and fishing.

Lower panel right : Vertical lines showing divisions (paddy field).

Reverse :- Devanāgarī Legend in two lines : VANK (AṬA), PRABU

The provenance of this coin is Madura, which was the capital of the Pandyas for a very long time. Although, the Imperial Pandyas lost their empire to the Muslim-invaders from Delhi in 1323 A.D., the Pandyas continued to enjoy the political authority as subordinates of Madura Sultans. Venkata became the emperor in his turn between 1586 to 1614 A.D. while Venkata was the Vijayanagar emperor, his subordinate Virappa Nayaka was the ruler of Madura region from 1572 to 1595 A.D. Thus, the coin from Madura, under study here, was probably issued by Virappa Nayaka in the name of his Vijayanagara overlord Venkata Prabhu for circulation in Madura region administered by the Nayakas. — P.G.

104. Misra, Sadananda :- *A Note on a Silver Coin of 18th Century.*

JNSI, XLIX, Pts.1-2, 1987, pp. 142-144.

The coin secured from the residents of Balaji circle in the district of Barapeta, from its appearance, seems to be issued by emperor Shah Alam I in the 19th year of his reign, but it amounts certain confusion. The coin is a 'Sikka' standard coin with a weight of a tola. It was introduced for seven kingdoms as mentioned in the coin. The region probably included Bihar, Orissa, Bengal, Assam, Kachar, Manipur, Jayanita and Tripura. The reverse side of the coin is devoted to the issuing authority i.e. Murshid Kuli Khan though the coin does not bear his name. Here the ruler is mentioned as Mālurun, i.e. mad (mad after god or religion). Murshid was a very orthodox ruler almost to the point of madness is borne out by the description of Sir Yadu Nath Sircar.

Another epithet 'Samitun' (seeker of justice) is quite befitting for Murshid Kuli Khan. The coin was actually issued in the 19th year of Kuli Khan's administration. Taking 1703 as the base year of his appointment as revenue administrator of Bengal during the time of Aurangzeb, we may conclude that it was probably the 1721 when the coin was issued in the name of late Shah Alam-I whom he had regarded to be the real emperor of Delhi under whom he had served for a few years.— P.G.

105. Mukharjee, B.N. :- *Technique of Minting Kuṣāṇa Coins.*

JNSI, L, Pts. 1-2, 1988, pp. 147-160.

Although all the desirable details are not available, we have some indications discussed in this paper about the Kuṣāṇa mints and the technique of minting employed there. The Kuṣāṇa monetary system was responsible for issuing a remarkable series of coins, which won international recognition. It appears that the required amount of basic material for striking gold, silver or copper coins was first melted down. The molten metal for their 'blanks' could have been mixed with prescribed quantities of alloying materials. Then the mixed metal was poured into circular shaped moulds of regulated sizes. The blanks produced from the moulds could be heated and worked upon by hammering etc. for achieving the required thickness. Alternatively, the molten metal could have been cast into sheets or plates, which after heating and working upon, was finally cut into round pieces. Their weight were checked and adjusted according to the specified standard. Preparation of dies was another stage in production of coin. There had been atleast one die-cutter and persons responsible for purification of metals and other jobs. — P.G.

106. Mukharjee, B.N. :- *A Brāhmī Inscription of Aśoka from the North-West.*

HSAJ, III, Nos. 1-2, 1988, pp. 109-112.

M. Toddei has recently noticed an inscribed fragment of a stone, which bears a part of the Major Rock Edict VI of the Maurya emperor Aśoka (3rd century B.C.). It is said that it has been found in the Buner area in N.W.F.P. of Pakistan. It is now included in a private collection in Karachi. The fragment of a block of stone displays certain Brāhmī letters in three lines. Palaeographically these characters are comparable with the

forms of corresponding Brāhmī letters in Aśokan edicts. The surviving characters in the inscription have been translated into English.

It appears that Brāhmī was continued to be in use in certain districts of North-west region even after the introduction of Kharoṣṭī or Kharoshti in the Achaemenid period. Aramaic and Greek document inscribed on a rock near Kandhar has been pointed out. — D.D.K.

107. Mukharjee, Bikash :- *A Note on the King, Peacock and Garuḍa Type Coins of the Gupta Rulers.*

JNSI, L, Pts.1-2, 1988, pp. 82-83.

In this paper an attempt has been made to report on the two silver coins of the Gupta dynasty, now housed in Viśva-Bhāratī museum. It is reasonable to suppose that all the numerous coins of Kumargupta and Skandagupta were generally silver coated. The present coin is hailed presumably from the hoard of about 470 Gupta silver coins received from Poliad in Bhavanagar or from some other parts of Saurashtra. The weight of the coin is 1gm 9376 mg. The obverse bears the bust of the king to the right. Greek letters & dated blurred within a dotted border. The reverse bears the legend *Paramabhāgavata Mahārājādhirāja* over a carved base stylized peacock without stretched wings. The second coin weighs 2 gm. 0.4 mg. The legend on its reverse adds the word *Kramāditya* over a silver carved bare stylized garuḍa/peacock with widespread wings. Although we are not sure about the interpretation and identification of these two silver tiny pieces issued by the Gupta rulers, yet on comparison we can reasonably associate them with the silver issues of Kumaragupta I and Skandagupta. — P.G.

108. Nagar, Sheela :- *A Note on the Sculpture from Pinjore (Haryana).*

JOIB, XXXVI, Nos. 1-4, 1987, pp. 277-279.

Pinjore is situated about 20km. east of Chandigarh on the Chandigarh-Simla road in Haryana. It is engrilled by the Ghaggar and Kaushalya rivers. The modern industrial town of Pinjore has spread over the ruins of an old site, which seems to have been a place of considerable importance before the inroads of the Muhammadans in this part of the country. This place has relics of structural monuments of the Muslims, the images of Brahmanical and Jain divinities, inscribed slabs and a few architectural fragments and similar other objects discussed in this paper. Sir Cunningham suggests 'Punchpur' as its old name, but the local

tradition, however, avers 'Bhimnagara' to be the ancient name of this town.—D.D.K.

109. Narasimhamurthy, A.V. :- *Some Aspects of Minting in Karnataka*.
JNSI, L, Pts.1-2, 1988, pp. 163-166.

A systematic study of the thousands of Karnataka inscriptions is bound to be highly rewarding in shedding welcome light on the techniques of minting that were practiced in the area in question. Without prejudice of government rights, minting was allowed there to private parties also. The mints generally minted double die gold, silver, and copper coins in various denominations and the entire operation was supervised by government officials. Private mints were allowed a small commission on their production and thus earned a profit, which they utilized for religious charitable purposes. A very interesting information is available regarding a minting machine used by Nayakas as *Padmaṭankas* were quite popular in Karnataka.—P.G.

110. Nigam, L.S. & Singh, R.K. :- *Rare Silver Copper Repousse Coins of Prasannamātra*.
JNSI, L, Pts.1-2, 1988, pp. 30-32.

The silver repousse coin of Prasannamātra was found at village Tālā, an ancient place, situated on the bank of river Maniyari near revenue village, Ameri Kanipa in the Bilaspur district of Madhya Pradesh. This coin is preserved in Bilaspur Museum. Alongwith Garuḍa, crescent moon, chakra and śaṅkha, the legend *Śrīprasannamatra* box headed character of Brāhmi script is inscribed. The copper coin was discovered by Mr. Gulab Singha, a resident of village Malhar situated in the Bilaspur district. This coin is an important addition to already known, quite a large archaeological material from this place. This coin seems to be similar to above silver coin but it is damaged and having three holes on the upper half, probably made in later period to use it as *Tābīza* (Amulet). Out of the two classes of the coin of *Prasannamātra*, class I bears the device of *Garuḍa* in the upper half of the coin with legend *Prasannamātra* in the lower half, while class-II has a symbol of *Chakra*, and bears the legend, *Śrīprasanna*. Class I has again two varieties. The present coin may be considered as a new variety of *Garuḍa* type and placed as variety C of Class I. These pieces are not seals or tokens but

struck for circulation as currency in the first half of the sixth century A.D. — P.G.

111. Niyogi, Pushpa :- *Currency System of India on the Eve of Muslim Conquest.*

JNSI, L, Pts.1-2, 1988, pp. 115-119.

References to different coin denominations such as *drammas* (along with *ardha-drammas*, *pāda-drammas*, *pañciyaka-dramma* and *Vimśopaka*), *Dīnara*, *Dirhamas*, *Purāṇa* and *Kapardaka-Purāṇa*, *Paṇa*, *Rūpaka*, *Taṭika*, *Suvarṇa Gaḍyāṇaka*, *Vṛṣbhas* and *Varāhas*, *Dharma* (mistaken for *dramma*), *suvarṇa*, *nishka*, *suki* coins, *śāṇs*, *pala*, *prati*, *bista*, *maihaka*, *prastha*, *śūrpa* and *varāṭaka* are available in inscriptions. There were abundant issues of coins in India, but it is difficult to reconstruct a systematic history of Indian coinage on the eve of Muslim conquest in the absence of actual specimens of the various types and categories as mentioned in literary and inscriptional sources. To sum, the evidence shows that gold was sometimes used for purposes of currency. Silver was also used. In some places copper and billon of money were in vogue. It seems that the use of billon was quite common. In fact, in North India towards the end of the period the eve of Muslim conquest the currency consisted mainly of billon money. In North India gold coinage disappeared with the extinction of Gupta empire. The weight of silver coins varied between 60 to 67 grains. Billon is a base metal, it is an alloy of silver with copper, tin or like. The bull and horseman type coins were composed of billon. It was about 58 grains. Gold and silver were not common in Kashmir. Kashmir coinage was mainly of copper. The use of *dramma* from the earliest time to 12th century A.D. is a remarkable feature of our currency.— P.G.

112. Nizamuddin, M.: - *A Rare Coin of Ali Mardan Khalji – A Medieval Muslim Ruler of Bengal.*

JNSI, XLIX, Pts.1-2, 1987, pp. 50-55.

Ali Mardan Coin, in style of horseman motif not struck before 1211 A.D. is of 20 ratti denomination like the third denomination of Muhammad bin sām. Therefore, it fits with 40 ratti as multiple and not with one tola (96 ratti). The weight of the coin is 2.26gms. (35gms.). The British Muslim specimen is also of the same weight. The coin was issued from Bengal, but from which mint it was issued is still to be solved as the

coin itself does not record the mint name. The author, on the basis of the identical horseman type coin of Muhammad bin Sām issued earlier (i.e. 601 A.H.) as well as those of Iltutamish issued latter (i.e. 614-16 A.J.) assumes that the coin of Ali Mardan was issued from the Mint Gaur in Bengal. Ali Mardan the great Sultan (Al-sultan Al-muazzam) was a brave warrior. He accompanied Aibak in his expedition against Tajuddin Yaldus of Ghazni in 1207 A.D. in the battle, Aibak was ultimately defeated by Yaldus and retreated to Delhi leaving Ali Mardan as a captive there. Ali Mardan later on again managed to escape from Ghazni and came back to Delhi. He was reinstated in the governorship of Bengal by Qutba-uddin Aibak. After the death of Aibak Ali Mardan declared himself as an independent 'Sultan of Bengal. The legend on the coins issued by him then, is in five lines : 'Al-Sultan/al-muazzam Alā/al-dunyā wa/al-din Abū/al-muzaffar Ali Mardan.' — P.G.

113. Pathak, Naresh Kumar :- *Pagārā kā Prācīna Vaibhava (The Ancient Grandeur of Pagārā). (Hindi).*

Śod. Pat., XL, No. 2, 1989, pp. 43-47.

This paper highlights the ancient grandeur of Pagārā situated in Madhya Pradesh. The ancient grandeur of Pagārā was brought to light by excavation carried out in 1981. During the excavation certain idols, pearls and iron articles were found. The idols belong to traditional age. They are made of black sand-stone. They include -Śiva, Umā Maheśvara Pārvatī-Gaurī, Gaṇeśa, Naṇḍī, Trivikram, Brahmā, Hanumān, Padmāvatī of Jainism, idol of Tīrthaṅkara and Satī Stambha. According to this paper the things found during excavation and the things found from Maheśvara if comparatively studied can help to solve many riddles pertaining to history.— I.S.

114. Pathak, V.S. :- *On the Legend Candanoy Bago.*

JNSI, L, Pts.1-2, 1987, pp. 75-78.

A Kushāṇa coin bearing the Bactrian legend CANDANOY BAGO in the Kushāṇa Greek characters on the obverse, and the Sanskrit legend *Chandra deva* in Kushāṇa-Brāhmī letters on the reverse has been reported from Karatepe near Jermez on the Oxus in the vicinity of ancient Bactria. The coin is rightly attributed to Kanishka I, who had adopted a sobriquet *Chandana* which was used on a coin as a substitute

for his personal name in a manner similar to *parākrama*, *vikrama* and *mahendra*, the *virudas* of Gupta monarchs figuring on their coins without personal names. Kanishka I was not content with the status of *devaputra* or *bagopauro*, therefore he elevated himself to the position of a *deva* or *baga*. *Chandra* and *Chandana* were the distinguishing appellatives added to the name Kanishka in Khotan to avoid confusion arising from the Khotanese word Kanishka, which means the smallest. This provided the ground for the mythological accretion in the form of the identification of Kanishka with *chandra*, the Moon-god on one hand, and the assumption of the *viruda* of *Chandra* by Kanishka on the other.— P.G.

115. Phukan, J.N. :- *Some Observations on the Ahom – Language Coins of Assam.*

JNSI, L, Pts.1-2, 1988, pp. 139-143.

In case of the Ahom language coins, it is easier still to identify the obverse and the reverse side, the side bearing the epithet must be read first in order to find out any correct meaning. The legend is not complete on the first side and it conveys a full meaning if it is read with the legend on the second side bearing the name of the king. The Ahom language coins are octagonal in shape, however there is one coin of round shape also, which is of Siupung-mong with legends in Ahom language. There are fifteen Ahom kings (17-18 century) in all, who issued coins. Out of which the first five kings issued coins with full denomination only. But from the time of Siu-Khrung-phu alias Rudrasimha, smaller denomination of coins began to appear. The denominations $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, $\frac{1}{16}$, $\frac{1}{32}$, were retained by the subsequent kings, but it is certainly interesting to note that the Ahom language coins of the nine kings (Nos. 2-6, 8-11) were on full denomination. The Ahom kings issued coins with legends in Chinese, Persian and Sanskrit languages also, with Ahom language. Initially as well as at some latter time the legend of the Ahom coins were written in Ahom language and Ahom script, this view of A.N. Lahiri does not reflect the correct position. — P.G.

116. Raghvendra, Manohar:-*Jagamāla Kachavāhā aura unake Do Ajñāta Tāmrapatra (Jagamāla Kachavāhā and His Two Unknown Copper-plates). (Hindi).*

Śod. Pat., XXXVIII, No.4, 1987, pp. 6-12.

The article presents in brief the account of Jagamāla Kachavāhā and of two unknown Tāmrapatras belonging to him. It quotes different

references pertaining to these Tāmrapatras. According to this paper Jagamāla Kachavāhā was a capable military officer and one of the trustworthy chief mansabdar of king Akbar. It also reveals that first tāmrapatra measures 8.4"×5". It was issued from Fatehpur Sikari and the second tāmrapatra measures 8.4"×5.6". These tāmrapatras contain a mention of 787 and 900.5 bīghās of land given by Jagamāla to Dchīdāsa and Bāṇa. — I.S.

117. Raghavendra Manohar :- *Jaipur ke Mahārājā Jagatasingha kā Eka Aprakāśita Śilālekha. (An Unpublished Inscription of King Jagat Singh of Jaipur). (Hindi).*

Śod. Pat., XXXIX, No. 4, 1988, pp. 75-76.

This paper deals with an inscription pertaining to Jagat Singh's activities as a ruler of Jaipur. According to it, the place known as Khoh, situated at 10 kms. of Jaipur, has got various ruins and a bāwarī which has a white marble inscription pertaining to Jagat Singh, dates Vs. 1864. This inscription tells about the construction of this bāwarī by Savāi Jagat Singh. — I.S.

118. Raghavendra, Manohar :- *Bhāḍavā ke Ajñāta Mahatvapūrṇa Tāmrapatra (Unknown and Important Copper-plates of Bhāḍavā). (Hindi).*

Śod. Pat., XXXIX, No. 3, 1988, pp. 63-66.

This paper throws light on the unknown significant copper plates of Bhāḍavā. The first copper plate pertains to V.S. 1703. It mentions about 427½ bīghās of land having been given away to Purohita Haridasa. This copper plate is available with the successors of Haridasa. The second copper plate belongs to V.S. 1833. It bears a mention of some land having been given to Umed Puri by Dalel Singh and his brother. The date of the third copper-plate is V.S. 1843. It bears a mention of the land given to Nūnada Ram Joshi by Dalel Singh and Gopal Singh. — I.S.

119. Rai, Subas & Singh, Kiran Kumari : *A Technical Note on Two Unidentified Coins.*

JNSI, L, Pts. 1-2, 1988, pp. 137-138.

Two unidentified coins, bluish grey in colour, with their unknown provenance have been studied here in this paper. Out of these coins, No. I displays a standing human figurine in the primitive style on its obverse and a man holding a bow in his left hand and pulling the arrow from his left is depicted on its reverse. The coin II shows a seemingly human figurine on its obverse and a decapitated but standing human figurine, perhaps playing some musical instrument is depicted on its reverse. The coins belong to the period of pre-inscribed coin groups. The specific gravity of coin I is 8.6. The coin seems to be an alloy of tin and copper. The specific gravity of coin No. II suggests it to be an alloy of copper and tin. The coins seem to belong to some tribal community. The metallic compositions show that these were Sn bronzes in metastable phase. Enough precaution could not be taken to keep off the reducing gases, which resulted into excessive formation of δ phase. The eutectic molten metal poured into moulds were left to slow cooling in air.— P.G.

120. Rajiv Kumar:- *Sanskrit Inscriptions of the Pāla Dynasty from Gaya*. VII, XXVIII, Pts. 1-2, 1990, pp. 175-182.

Gayā is one of the ancient cities in India and has seen the best of the days of Brahmanic orthodoxy and hold of Buddhism and Jainism. The earliest reference to the ancient Magadha including the Gaya region is traced in the *Rgveda* in which it is called Kiktaka.

The district of Gaya, is very rich in its inscriptional material, throwing welcome light on the history of India. The inscriptions are dating from the Maurya period. In this paper, the author has enumerated some important inscriptions belonging to the Pāla period. These inscriptions were recovered from Kurkihara, Bodhagaya and Gaya Town. Total number of these inscriptions is thirteen.— D.D.K.

121. Raman, K.V. :- *Numismatography of Tamil Nadu*. JNSI, XLIX, Pts. 1-2, 1987, pp. 197-208.

It was only during the latter part of the 19th century that numismatics as a discipline was taken seriously, when Sir Waller Elliot published two papers in 1885. R. Caldwell, G. Bidie, R.H.C. Tuffnell, J. Giffs and others made contribution to the study of earlier South Indian Coins. Loventhal's book is also a source book for the study of numismatics in the 19th century. T. Desikarchari read his first paper in 1888, and followed it up with many more in subsequent years. T.G. Aravamutham was also one of the early numismatists. Prof. T.

Balakrishna Nayar worked on eastern Chalukyan and Chola coinage. M.H. Krishna contributed on coins of Pandyas and Pallavas. In Prof. Nilakantha Sastri's work 'Coias' Prof. Sastri has done considerable work on the coinage of Chola times. He contradicted views of Codrington, C.H. Bidulph contributed Tamil numismatography. This paper deals with coins from excavations, explorations, treasures, Trove Act and its result on museum collection, Andipatti coins, Epigraphy as a source of Tamil coinage. The study has had a long and chequered history. It is almost one of the earliest places where study began in India. The study of epigraphy has made significant contribution to clarify many unknown scripts. The numismatist deserves proper recognition.— P.G.

122. Ray, Upendranath :- *Rājā Candra kī Meharaulī Lauhastambha- lipi*
(*Meharaulī Iron-pillar Script of Rājā Candra*).
(Hindi).

Sod. Pat., XXXIX, No. 3, 1988, pp. 83-88.

The paper presents before us the script of Raja Candra's Meharauli Iron-Pillar. There are three points of contradiction about the acceptance of the elaboration of this script, i.e., its link with Samudragupta, non availability of any account of Samudragupta's victory from Bengal to Bactria, there being no need of repeating the victories of Candragupta. All these objections are untenable. It treats Dev Sahai Trivedi's opinion worth mention. According to this opinion Visnu Dhawaja means Kutuba Mināra which was got constructed by Samudragupta and the near by iron-pillar was established by his son Candragupta.— I.S.

123. Sahoo, Ananda Chandra :- *Origin of the Buddha Image : A Numismatic Approach*.

JNSI, L, Pts. 1-2, 1988, pp. 71-74.

There exists a possibility relating to the origin of the image of the Buddha before the age of the Kushāṇas, if we associate the evolution of Mahāyānism with the tradition of image making. It is significant to note that the venue of the fourth Buddhist Council was either at Jalandhar or at Kashmir, both in the northern part of Indian subcontinent, and almost in this region we come across the early Buddha images. Thus, if we associate Mahāyānism with the practice of image worship, the tradition of image making is certainly earlier than the first century A.D. It becomes further clear that before executing the image of Buddha in

stone, other popular art mediums were certainly, looked for. During this period, the coins, the legal tender, served the purpose immediately. It seems that representation of deities or divinities were first represented on the coins issued by the monarchs. The donors unhesitatingly followed the suit in other mediums also. The general mass accepted them with due reverence as it was backed by royal patronage. Figures of Buddha on the coins of the great Kushāṇa king Kaniṣka, Śaka King Maues, Azes, Kadpha are available. One of the coins of the early Ujjain coins also bears a seated Buddha figure. — P.G.

124. Sethna, K.D. :- *The Greeco-Aramaic Inscription of Kandhar : Some SECOND Thoughts on Its Interpretation (Aśoka and Greek Kings)*.

HSAJ, III, Nos. 1-2, 1988, pp. 113-134.

It is evident from Kandhar's bilingual epigraph that the Avesta-coloured Aramaic text was meant for the Yonas of Aśoka's empire and that this text is much older than the Greek. Aśoka's R.E. XIII as well as R.E. II clearly mentions the Yona Raja Antiyoka, who was to be identified with the Greek king Antiochus II Theos of Syria, who reigned in 261-246 B.C., a period overlapping with the date usually assigned to Aśoka's reign: 269-232 B.C. R.E. XIII enumerates after Antiyoka four other kings, have been confidently matched with those of four Greek kings, contemporaneous with Antiochus etc. and other different important historical facts have been furnished to prove the authenticity of the facts, in this article.— D.D.K.

125. Sharma, Govardhan :- *Sītāmāu (Mālavā) kī Tāmramudrāen (Copper Coins of Sitamau (Malva). (Hindi)*.

Śod. Pat., XLI, Pt. 2, 1990, pp. 65-67.

This paper brings to light certain facts about the hand made copper-coins of Sītāmāu state. They do not bear the name of the ruler but the obverse side of this coin shows the name of the state Sītāmāu in Hindi in form of semi circle. It also bears the sign of a dagger having historical importance. The sign of dagger is also found on the copper coins of Ratalāma and Sailānā. The coin is 0.3 cm thick weighing 11 gms. The date engraved samvat 1844 on the reverse side of the coin. It also bears the sign of Triśūla. The comparative study of these coins brings to light the change of script from Hindi to Urdu. The writer

concludes that the state had no silver coins. The only silver coin which was in use was a Sālama Śāhī silver rupee. — I.S.

126. Sharma, Shaktikumar :- *Kachavāhī Rānī Dvārā Nirmita Cārabhujā Mandira kā Śilālekha. (The Inscription of Four-armed Temple Constructed by Kachavāhī Queen). (Hindi).*

Śod. Pat., XXXIX, No. 1, 1988, pp. 81-87.

The paper skillfully brings out the significance of inscription, which can be seen established on the left side of doorsteps reaching the temple. This inscription has brought many facts to light such as who were Kachavāhas and from where did they come? The paper provides the reader with brief information about Kachavāhas and their original place. Further more it contains an account of Bharmala Sajaṇā Gaurī, Pitṭapakṣa and the workers involved in the construction of the temple. It also contains an account of the amount spent on the construction of the temple and economic condition of the state. The study of this inscription can bring many new facts to light.— I.S.

127. Shastri, Ajay Mitra :- *Some Aspects of Personal Names in the Vākāṭaka Inscriptions.*

JOIB, XXXVI, Nos. 1-4, 1987, pp. 257-264.

The Vākāṭakas ruled the Vidarbha and Marathawada regions of the Maharashtra state and the neighbouring areas of Madhya Pradesh for well over two centuries from the second half of the third about the end of the fifth century A.D. A large number of copper-plates have been found in the area. They contain large number of personal and place-names and there by afford us a good deal of material for ascertaining the patterns of naming individuals and localities in the region and period in question. All the Vākāṭaka monarchs bore *Sena* ending names like Pravarasena, Rudrasena, Prithviṣeṇa, Hariṣeṇa etc. Some Brāhmanaṣ used Śarman in the end of their names. Some other patterns also have been found which have been discussed in this paper.— D.D.K.

128. Shrimali, Govind Lal :- *Barmer ke Aitihāsika Do Jaina Śilālekha. (Two Significant Historical Inscriptions of Barmer). (Hindi).*

Śod. Pat., XLI, Pt. 4, 1999, pp. 69-72.

This paper throws light on the two significant historical Jain inscriptions found in Barmer. The first inscription is available in Ādinātha temple, which shows Jinarāja Sūrī to be the contemporary ruler of Udaya Ravat Singh. The second inscription also shows Ravat Vadi Singh to be a contemporary of Dharam-Murti Suri from Vikram Samvat 1599 to 1670. It concludes with the remarks that authenticity of both these inscriptions was supported by religious song composed by Sadu Vijay Shekhar.— I.S.

129. Singh, Arvind Kumar :- *Hingolī Mātā Temple Inscription of Year 1207.*

JOIB, XXXVIII, Nos. 1-2, 1988, pp. 61-62.

The paper improves upon the reading of the inscription noted in the annual report of Indian Epigraphy for the year 1961-62. The reading Majavā-Turāka is now read as Sajatā-Bhurāka. Bhurāka is the older form of the proper name Bhūrā so common in Gujarat. The paper gives the revised reading of the whole text of the inscription with translation.

The epigraph is engraved in seven lines on the eastern wall of Hingolī Mātā Temple at Khandhosaṇā in Visanagar Talluk of Mehsana district in Gujarat. The date corresponds to the 13th June of 1151 A.D. The inscription is significant as it casts some light on the evolution of Gujarātī language and for its use of architectural terms like *talā* (storey) and *ramaṇaka* (pavilion). The palaeography also reveals some peculiar features, most of the letters approach to their counter parts of the Nāgarī alphabet. The epigraph records the gift of a four storeyed house with a pavilion and two images in the temple of Sarvamaṅgalā Devī by Sajatā-Bhurāka. Seemingly, the donation was made soon after the completion of the small handsome temple, as the style seems to agree with the temples founded in the last years of Siddharāja and the first decade of his successor Kumārpāla. — P.G.

130. Singh, O.N. :- *On Paucity of Coins in Early Medieval Period.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 135-141.

The opposing groups of scholars have presented their views on the paucity of coins in early medieval period in their own perspective. Some suggest the paucity as real, others as unreal. The author after discussing the views of both the groups has concluded that not only the coins of all the kings or even the chief kings of different dynasties have

been found, but the gold and silver coins are rarely issued. Further, the paucity of gold and silver used in coins has been found to be deteriorated in comparison to Gupta coins. The quality of coin art has also declined. From the above facts it may be inferred that the issuing of coins in this period has declined. The paper gives detailed, metal-wise, tables of the available coins of kings of different dynasties, such as Guptas, Maukharis, Puṣyabhutis, kings and dynasties of Kashmir (Kārkota, Utpala, Yaśaskara, Lohara I & II), Chāhamānas Tomaras, Chandellas, Pratihāras, Gahadvalas, Paramaras, Kalachuris of Tripuri, Ratanapura, Kachhapaghata (Gwalior), Palas, Varmans of Bengal, Devas and Palas of Assam and Salasthamba. No coins of Sena of Bengal and Deva of East Bengal are available.— P.G.

131. Singh, Onkar Nath & Singh, Chandra Deo :- *Regionalism in Early Medieval Coins of Northern India.*

JNSI, L, Pts. 1-2, 1988, pp. 112-114.

There were four monetary systems in whole of the northern India, which were followed by all the rulers. Particular types of coins in each region were in circulation upto 1200 A.D. These particular types of coins have similarity in device, metal, size and weight. These regions are Kashmir Valley, Western and North-Western India, Central India and Eastern India. Kashmir Valley dynasties issued their coins in the imitation of well known Kushāṇa coins, which bear the device of standing king sacrificing at altar on the obverse and seated goddess (Ardoxho) on the reverse. Early rulers' coins showed goddess Lakshmī in place of Ardoxho. The rulers issued gold, silver as well as copper coins of diameters from 0.68" to 0.95". Western and Northern India, Shahi, Tomar and Chahmana dynasties issued Horseman and Bull type coins of standard type. Though Elephant and Lion, Rajleela, Lion and Peacock, Sassanian and Gadahiya coins were also issued. Majority of the coins are silver and copper coins, though gold and alloy of silver and copper were also used. Lakshmī type coins were popular in Central India, seated goddess type coins issued by Kushanas, Kalachuri king Gangeyadeva first issued these coins. In Eastern India, Samacharadeva and Jayadeva issued coins in the imitation of Gupta coins.— P.G.

132. Singh, P.N.:-*The So-Called Joint Issue of Muhammad Bin Sam and Prithviraja III : A Reappraisal.*

JNSI, L, Pts. 1-2, 1988, pp. 120-123.

The present paper deals with a few coins bearing the names of two important kings— Muhammad Ghori and Prithviraja III. Both of them played an important role in the history of India towards the close of the 12th century A.D. Many coins having the figures of the horseman and bull are reported by the scholars like Cunningham, P.L. Gupta, A.S. Altekar, D.C. Sircar, P.C. Ray and Kanwar Devi Singh. They have their own arguments about the matter whether both the kings had joint rule or one of them. Kanwar Devi Singh says Prithviraja accepted the position as of feudatory of Muhammad Ghori to get himself released after he was imprisoned. Cunningham assigns these joint coins to the period between 1191 to 1193 and after being defeated in the battlefield, Prithviraja had to accept the terms of Muhammad Ghori but this is against the historical evidence. P.L. Gupta takes these coins as mules, i.e., the result of a mistake on the part of the mint-master who put Prithviraja's name on the obverse, which should have carried the Sultan's title Hammira, A.S. Altekar suggests Samantadeva's name to be written instead of 'Muhammad Sam'. D.C. Sircar thinks that a son of Prithviraja would possibly have issued such coins in the name of both his present and former suzerains. According to Sircar, the coins were issued by Muhammad Ghori himself in his own mint just after defeat of Prithviraja in the battle of Tarain and for the smooth circulation he placed the name of Prithviraja.— P.G.

133. Singh, Sheo Bahadur :- *Later Gupta's and Maukharis' Inscriptions and Art.*

KURJ, XXVI-XXVII, 1992-1993, pp. 3-8.

Points out that inscriptions have been considered as an important source for the reconstruction of Indian history – political, socio-economic, religio-cultural and linguistic, but for the study of history and evolution of art and architecture, inscriptions are yet to establish their role. In this paper an attempt has been made to study inscriptions of c. 6th, 7th centuries that throw light on contemporary activities concerning art and architecture. Refers that with the disintegration of Imperial Gupta's numerous regional dynasties appeared on scene in northern India, important being later Guptas and Maukharis. The period is marked with systematization of many a sectarian religions alongwith multiplication of a variety of forms alongwith developing stage of Brahmanical sects such as Śaiva, Śākta, Vaiṣṇava and Saura.

The inscriptions of the period include references to construction

of temples, shrines, erection of idols of deities and historical building construction, illustrations of art and architectural activities under monarchs of all levels. In this paper select inscriptions of later Guptas and Maukharis are included. These are :—

- (a) Shahpur Stone Image Inscription (Patna district) of the king Adiyasena recording a grant, referring to installation of Surya image as a mark of respect for his parents;
- (b) Aphṣaḍ Stone Inscriptions (Gaya district) of Adityasena recording construction of temples of the God Viṣṇu, also includes the construction of a maṭha by his mother Mahādevī;
- (c) The queen Koṇadevī caused excavation of a wonderful tank in Mandar Hill Rock Inscription (Bhagalpur district);
- (d) Raypur Copper-plate Inscription of Raja Maha Sudevaraja issued with the object of granting of a village Śrīsāhika to two Brahmins having a tank and a well for irrigation;
- (e) Undated Stone Inscription of Sāraāatha by Prākaṭaditya recording the building of a temple of god Viṣṇu at Kāśī;
- (f) Nagarjuna Cave Inscription (Gaya) of the king Anantavarman c. 6th century A.D. recording installation of the image of the god Bhupati (Śiva) and the goddess (Devī) (Pārvatī);
- (g) Barābara Hill Cave Inscription of Anantavarman records the installation of the image of Kṛṣṇa as an incarnation of god Viṣṇu by the Maukhari king.

Similarly later Guptas' inscription regarding grant of villages for worship of deities Surya, dweller of sky-ocean are referred : Nirmad Copper Plate Inscription refers to grant of a village to haugment worship of Tripurāntaka (Śiva) – for 'bali', 'charu' sattar, garlands, incense and lights in the temple. Concludes with discussion on religious trends that these epigraphs shed ample light on the art and architectural activities on land, hills and caves by Maukharis and later Guptas with religious objectives. — N.K.S.

134. Singh, Y.B. :- *Perspective on Coins of Early Medieval Kashmir*.

JNSI, XLIX, Pts. 1-2, 1987, pp. 121-124.

The paper gives examples showing the importance of Kashmir's coin-wealth and problems related to their study as a source material of history not only of that region alone but the adjoining regions also.

Further, there is enough scope for the numismatists as we do not have even a comprehensive catalogue of coins available in museums what to talk of those, which are still unreported. The author, in spite of these limitations, has analysed certain aspects of Kashmir history, political as well as economic. He explains concerning the coin issues bearing the legend, '*dikshema*', removing all contradictions. They should be taken as saying 'Diddā of Kshemagupta' or 'Kshemagupta the divine'. These coins were issued to remind the people of Didda's right over the kingdom because of her being the chief queen of Kshemagupta when the premature death of Kshemagupta only after about eight years rule her authority was challenged during her regency and rule by her rivals. The resentment against the Loharins and Shahi's among Kashmiri nobles also supports the said contention. The author refers to and explains the minting of copper coins in Kashmir except those of Toramāṇa. — P.G.

135. Sinha, R.K. :- *Coins of Jahangir*.

JNSI, XLIX, Pts. 1-2, 1987, pp. 56-58.

The paper details the distinctive features of the coins of the region of Jahangir. On coming to the throne, Jahangir gave new names to the gold and silver coins of the realm. He issued orders for the striking of a Muhr called Noorjahani which was 20% heavier than the ordinary Muhr, and also of a silver coin called 'Sikka-i-Jahangir' which was lighter in weight by 20% than the Akbari Rupee.

The reign of Jahangir also marks an epoch in the history of Mughal Numismatics and was distinguished by several notable events. Of these, the issue of the Zodiacal series was undoubtedly the most remarkable and it was in the popular imagination, almost entirely eclipsed the others. But great interest is to be attached to the so-called portrait Muhr, the Mughal mintages exhibiting the name of Nur-Jahan and the abnormally heavy Asharfis and Rupees. All these issues are called rare coins. But there is still one type of which no specimen has been discovered, viz. the gold and silver ṭaṅkas, ten and twenty times heavier than the current gold Muhr and Rupee. The legend of the golden ṭaṅka was 'Jahangir Shah A.H.1027' and on the reverse, struck at Khambant, the 12th year of Shah Jahangir reign. Silver ṭaṅkas had the verse, meaning 'the coin was struck by Jahangir Shah, as the ray of victory'. — P.G.

136. Solanki, Parmeshwar :- *Prācīna Rājasthānī kā Eka Bṛhat Śilālekha : Guhilauta Raja Vijaya Singh kī Damoha Praśasti (Damoha–Praśasti of Guhilot King Vijaya SINGH A Big Inscription of Old Rajasthan). (Hindi).*

Śod. Pat., XXXIX, No. 1, 1988, pp. 5-14.

This paper acquaints the reader with the significance of a big inscription of ancient Rajasthan. This inscription is very significant from historical point of view. It can be considered to belong to a date earlier than Vikrami Saṃvat 1200. It contains the original language as well as the Sanskrit version of the matter inscribed on it. — I.S.

137. Somani, Ram Vallabha :- *Barli kā Saṃvat 84 kā Śilālekha (Rock Inscription of Barli Pertaining to Saṃvat 84). (Hindi).*

Śod. Pat., XLI, Pt. 1, 1990, pp. 23-27.

This inscription is engraved in Brāhmī script. It is a famous inscription, which is considered to belong to different ages as per different scholars. Jaiswala considers it to be pertaining to Nanda Saṃvat. The meaning of this inscription is vague. It leaves two questions unanswered. 1. Does it belong to Jaina Dharma. 2. Does it pertain to pre-Moryan age. The writer concludes that this inscription is undoubtedly Jain inscription and it may pertain to Saṃvat 84. — I.S.

138. Somani, Shashi Kala :- *Ummedasimha Praśasti : Eka Vivecana (The Study of Eulogy of Ummeda Singh). (Hindi).*

Śod. Pat., XL, No. 2, 1989, pp. 19-24.

This paper treats the study of eulogy of Ummeda Singh as its subject. This eulogy has been obtained from indological centre, Udaipur. It is still unpublished. The total number of verses is thirty six. It also points out some flaws contained in this eulogy on the basis of historical evidence. This eulogy also brings to light the respect given to Brāhmaṇas in those days. It also speaks of the political conditions. The paper ends with the remark that this eulogy is significant from historical point of view. — I.S.

139. Srivastava, Prashant :- *Rape of Nāgī (?) : Device of a Gupta Clay Sealing Reinterpreted.*

HSAJ, III, Nos. 1-2, 1988, pp. 147-150.

Ananda K. Coomaraswamy, in 1937, published an interesting clay sealing belonging to the Gupta period, from the collection of the Museum of Fine Arts, Boston. The central device of the sealing comprises a Garuḍa holding a female figure, which is identified as a Nāgī. To the right of the central device is a four letter Brāhmī legend Jambharasa with characters of the Gupta script of the northern variety of circa fifth century A.D.

The Garuḍa and Nāga might symbolize the traditional animosity between solar bird and the serpent, but in the context of Imperial Guptas, and their feudatories and officials, etc. the depiction of the Garuḍa and the serpent represents the 'subjugation of the Nāgas' at the hands of the Imperial Guptas'. — D.D.K.

140. Szatek, Benon Zb. :- *Evidence for Dravidian Language and Script in the Easter Island and Mohenjo Daro Inscriptions.*

JOIB, XXXVIII, Nos. 3-4, 1989, pp. 201-208.

The civilization of Mohenjo Daro and Harappa flourished in the period of 3000-1500 B.C. in the Indus Valley. This urban civilization produced one of the earliest writing systems. At present we know about 3000 objects covered with proto Indian inscriptions (seals, pottery, amulets). As a rule the inscriptions are very short. The longest known inscription consists of 26 signs. No bilingual inscription is known to us.

The Easter Island writing system is said, have appeared in this island of South Pacific with the first king Hotu Matua about 5th-8th century A.D. The language of Easter Island inscriptions is Tamil and it is very close to Mohenjo Daro script.— D.D.K.

141. Thakur, Upendra :- *Brahmā in the Brāhmanical Arts of South-East Asia.*

HSAJ, III, Nos. 1-2, 1988, pp. 225-232.

See Under Sec. II.

142. Thaplayal, Kiran Kumar :- *Nālandā Copper - Plate Inscription of Samudragupta and the Historicity of Rāmagupta.*

HSAJ, III, Nos. 1-2, 1988, pp. 143-146.

The Nālandā Copper-plate Inscription of Samudragupta has been commented upon by several scholars. These scholars have mostly discussed the issue whether the plate is genuine or spurious and quite significant and forceful arguments have been put forth in support of both the views. In this paper the author has discussed the significance of the designation Kumāra met within the inscription for Chandragupta II as an evidence for the historicity of Rāmagupta. The Nālandā Copper-plate inscription and the '*Devichandraguptam*' have referred to as Kumāra, i.e. the prince for Chandragupta. The story of queen Dhruvasvāminī and assassination of Rāmagupta have been related and finally the historicity of Chandragupta has been established. — D.D.K.

143. Tripathi, D.N.: - *A Parallel to OC-EO (Cambodia) Seal from Sunet*. JNSI, XLIX, Pts. 1-2, 1987, pp. 68-69.

The paper draws attention to stone seals discovered at OC-EO in Southern Cambodia, bearing Sanskrit legend *Bhaktavyam*, which probably embodies a precept to share one's possessions or happiness with others. It is interesting to note that a parallel to the OC-EO seals is offered by a sealing from Sunet in Ludhiana district of the Panjab. *Sunetra* (Sunet) is mentioned in Pāṇinian Gaṇapāṭha, as well as in the *Mahābhārata* as one of the three sons of the earlier Dhṛtarāṣṭra. The Sunet seal has the legend which consists of two words : *Dātavyam* and *Bhōktavyam* which conveys an injunction to enjoy worldly riches on one hand, and to donate, an attitude of caring for the other world too. The balanced approach to life propagated by both seals (from Sunet, as well as from OC-EO) is interesting investigation or study of the circumstances under which this attitude travels from India to outside world. It seems to be more proper to infer that the place of origin of the seals was somewhere in the earstwhile central-provinces or in the neighbourhood of Sunet in Punjab. It is also possible that the seals were manufactured, in different holy centres of India to be distributed to the devotees who came to visit them. Such devotees were not only Indians but also Hinduized South-East Asians, native to places like OC-EO in Southern Cambodia. Some of the latter may have been traders and their employees. — P.G.

144. Vasanthamadhava, K.G. :- *Epigraphs and Agrarian Features in Coastal Karnataka and Hinterland A.D. 1600-1763*.

JASB, LX-LXI, 1985-86, pp. 75-81.

This paper seeks to highlight the usefulness of epigraphical sources for the re-construction of Agrarian history of coastal Karnataka and its hinterland between the years 1600 and 1763 A.D. The inscriptions of these years are mainly copper-plates and these concern with land transactions mainly donation of lands, the sale deed, mortgage and *kraya dāna* (gift after purchase). All these are recorded in Kannada language and the same script. This paper is divided into two parts : (i) Inscriptions of the seventeenth century and (ii) Inscriptions between 1700-1763 A.D. Finally the author furnishes a resume of his research e.g., (i) Individual land holdings, (ii) Private property recognized by the government, (iii) Different systems in determining the value of lands, (iv) Increasing drives to convert paddy fields into gardenland, (v) Different types of land tenures and (vi) All kinds of transactions were recorded by government.— D.D.K.

145. Verma, T.P. :- *On Minting Symbols on Punch-Marked Coins : A New Suggestion.*

JNSI, L, Pts. 1-2, 1988, pp. 144-146.

The author gives much importance to the statement of Buddhaghosha recorded in the *Visuddhimagga*. A lot of Kāṣāpaṇas lying on a wooden slab would strike a boy, a villager or a shroff; the shroff decided which of them were struck at a village, mufassil town, capital city and river bank, and also by what mint-master. Three types of taxes mentioned by Kauṭilya in the *Arthaśāstra* are manufacturing charges, which include charges of coin minting, cleansing, cutting and shaping as well as the cost of charcoal, crucibles and labour charges, etc. The question is how the Rūpadarśaka was expected to certify the clearance of the taxes i.e. the rūpikā, vyājī and parīkṣikā. The author of this paper suggests that Rūpadarśaka was authorized to punch certain symbols for the clearance of each of these taxes. Thus, it was possible for the Shroff, to tell, after looking at the symbols, about the locality of the issue of the coins. The Rūpadarśaka was authorized to stamp at least three symbols as certificate for payment of certain taxes according to the convention of his area or region or place of minting. However, nothing can be said with definite emphasis about the placing and attribution of the third, fourth and fifth symbol.— P.G.

146. Verma, T.P. :- *The Contribution of Early Punjab Coins to the Development of Brāhmī Script.*

JNSI, XLIX, Pts. 1-2, 1987, pp. 77-82.

The paper deals with the script on the inscribed coins (which came later than the cast coins) from the earliest date assignable to the first part of the second century B.C. to roughly first century A.D. from Punjab (used here in broader sense), which includes roughly the whole of Pakistan excluding Sindh and Balochistan and also the Indian part of Panjab, Himachal Pradesh, Haryana, Delhi to the regions extending upto Mathura to the east. These coins include, coins of Agathocles, Penteleon, Negama coins, the coins bearing the legend *udehaki*, *upagodasa*, *vaṭasvaka*, *kāḍasa* which belonged to 2nd-1st centuries B.C. and bear simple Brāhmī letters not far removed from those of Aśoka, and the coinage of Audumbaras, the Kuṇindas, the Ārjunayanas, and the Yaudheyas belonging to the first century B.C. and which is comparatively richer in palaeographic material from numismatic sources. Equalisation of the length and breadth of the letters of the Brāhmī script, the changed tendency in the style of writing seen in the Śaka coins and inscriptions, use of square omicron on the Śaka and Parthian coin, the angular feature dictated by the Greek lettering as well as by the technique of the die-cutting are certain features of the coinage mentioned alone.— P.G.

V- GEOGRAPHY

147. Bajpai, Prahlad Narayana :- *Prasidha Baudha Tīrtha Sāṅkāśya*
(*Sāṅkāśya - A Famous Baudha Pilgrimage*). (Hindi).

Śod. Pat., XXXIX, No. 4, 1988 pp. 57-61.

The paper presents before the reader the chronological significance of this place of pilgrimage on the basis of the evidences available in various books including Pāṇini's *Aṣṭādhyāyī* and writings of Hiunasāṅga. According to it the date of the destruction of Sāṅkāśya is difficult to be judged. The ruins prove that the significance of Sāṅkāśya must have been lost, prior to Muslim rule in India. Paper concludes with the remarks that Sāṅkāśya can be developed into a fine tourist place as the Bauddhas from various countries feel themselves obliged by visiting this place.— I.S.

148. Jha, Damoder :- *Trigarta: Bhūgola evam Itihāsa*.

Śod. Pat., XLI, Pt. 2, 1990, pp. 5-15.

Geography and history of Trigarta contains valuable chronological information and geographical location of Sapta-Sindhu Pradesh, Pañcanada, Trigarta the area located in the northeast of Pañcanada. *Mahābhārata* contains the reference about this area. Trigarta means the region surrounded by three pits. This area covers the present district of Kapurthala, Jalandhar and Hoshiarpur of Panjab State and Kangra district of Himachal Pradesh. It seems that it came to known as Trigarta due to being surrounded by Vyāsa and Satluja from three sides. It is a triangular region. This triangle is formed by Vyāsa, Satluja and a curve of Vyāsa and Satluja. Other regions mentioned in the paper are Sālva, Śivālīka Sālāvayava, Yugandhar, Madras, Tilakhal, Udumbara, Dasuya and Ajarama.— I.S.

149. Mohan, Mehta Vasishtha Dev:-*Ripublican Polity of the Uttarāpatha*.
VII, XXX, Pts, 1-2, 1992, pp. 189-232.

In the classical times, the North-Western regions of the Indian sub-continent were known as the Uttarāpatha. Of the five major politico geographical divisions the Punjab, Sindh, Afghanistan, Jammu-Kashmir

and Himachal, the Panjab is the most extensive, as also historically the most important. The six great rivers of the Indus system together with the Saraswati divided the Panjab plains into seven parts. The ancient Panjab was divided into several Janpadas. The author has traced the beginning of the Janapada form of government and made a comprehensive and systematic study of different Janapadas and their marvellous achievements and provides an interesting insight in the gradual development of republican polity of the Uttarāpatha. — D.D.K.

150. Naraniwal, Rampal :- *Paurāṇika Sāhitya men Sapta Dvīpon kī Bhaugolika Avasthiti (The Geographical Situation of Sapta Dvīpas in Purāṇic Literature). (Hindi).*

Śod. Pat., XL, No. 1, 1989, pp. 89-95.

The paper provides the reader with brief but significant information of the geographical situation of Sapta-dvīpas as described in Paurāṇika literature. They are Śakadvīpa situated in Kṣīrasāgara, Kuśadvīpa near Arabian sea. Similarly the geographical situation of other dvīpas and their location in present time has been briefly discussed in this paper. It bears special significance for the researchers of Indology.—I.S.

151. Patel, P.K. & Vaid, S.I. :- *Pyro-Technological and Other Geo-Archaeological Features in the Laterite of The Mohar Riverbed in Kapadvanj, Kheda District, Gujarat.*

JOIB, XXVIII, Nos. 3-4, 1989, pp. 269-277.

Kapadvanj a taluka headquarter in the Kheda district is located on a low, rolling mound of Palaeocene laterite derived from the weathering of Cretaceous Eocene Deccan Trap Basalts. These laterites are currently exploited for their bauxite and bentonite content. In this paper the preliminary results of the geo-archaeological studies of site are presented. A map showing the geology of the area around Kapadvanj and 10 plates of different rites have been presented in this paper and concludes with the remarks — this study indicates the utilisation of locally available natural resources, laterite, in various activities like iron-extraction, building durable structures, in the textile industry, as well as in the carving of the religious artifacts institute.— D.D.K.

152. Roy, Upendranath :- *The Location of Palibothra*.

VII, XXVII, Pts. 1-2, 1989, pp. 210-220.

The political tradition in the classical accounts testifies against the identification of Palibothra with Pataliputra and favours its equation with Palibhadrā. The city was founded in 6369 B.C. by Heracles, 15 generations (400 years) later than Dionysus (6778 B.C.), 153 kings belonged to this Prācyā Janapada, (the region which had Prayāga on its eastern border) who had their capital at Palibothra or Palibhadrā. As stated by Diodorus, Palibothra was the greatest and most famous of all the cities founded by Heracles. Like most of the other cities adopting a republican type of government, Palibhadrā might have turned republican thrice during the long 6042 years before Alexander, while there is no such possibility in case of Pataliputra. The city was pronounced variously as Palibhadrā, Paribhadrā, Palibhadrīya etc. The city was famous for the study of Palibhadrā subdivision of the Gālava division of the white Yajurveda. It was natural for the royal dynasty, the warriors and the common folk of the country to be proud of it and to introduce themselves after the name of that city so the dynasty was called Pālibhadrā and inhabitants were known as Pālibhadrīyas.— P.G.

153. Srinivasan, Saradha :- *Geographical Features in Arbuda Khaṇḍa*.

JOIB, XXXIX, Pts, 1-2, 1989, pp. 61-67.

Arbuda Khaṇḍa is the third part of Prabhāsa Khaṇḍa, which is the seventh khaṇḍa of the voluminous *Skandapurāṇa*. This is a *sthala-māhātmya*, which enables the devotees to understand the importance of the tīrthas, identified here with present locations, during their pilgrimage. To the modern scientific mind some of them may not be acceptable. For example, to consider Himālayas as earlier than Aravali ranges is erroneous.

Arbudakhaṇḍa describes the legendary origin of Arbuda in the first four chapters. The tradition can be traced from the *Mahābhārata*. There appears to some element of truth in the traditions presented in this Purāṇa. The name Arbuda itself means swelling, tumor, polypus or foetus. Even today Mount Abu is considered to be of having occasional tremors. The Rajput's origin from the fire pit in Vasiṣṭha's hermitage may be a derivation from Arbudasūkta of *Atharvaveda* (XI.9). The temple of Acalśvara at the foot of the hill is the most important Hindu temple. To

the North of the temple is Mandākinī Kuṇḍa. The Kanakhala Tīrtha is identified with the old Shrine of Koteśvara or Kankhaleśvara on the outskirts of the Oriya village. About 4kms North-west of Oriya is Gurusikhara which is Gourī or Īśānī Śikhara of Arbudakhaṇḍa. Arbuda devi temple reminds of Purāṇa's mention of Kātyāyanī establishing herself there. The various anecdotes in the Purāṇa are relating to cows, buffaloes and tigers, which probably were abundant on this hill alongwith thick vegetation. A detailed study of Arbudakhaṇḍa makes one to doubt whether this formed a part of Prabhāsakhaṇḍa originally since the other Khaṇḍas come within the area of Saurāṣṭra while Arbudācala is outside this region. Probably, it is a later tradition. — P.G.

VI- HISTORY

154. Agrawal, Ashwani :- *Sati – How Old? How Indian?*

HSAJ, III, Nos. 1-2, pp. 91-98.

Mr. Agrawal, author of this paper has put a refulgent light on the practice of *Sati* in India, which is a pointer to the fact that India alone has not been guilty of this barbarous custom, which was prevalent all over the world. Indian intellectuals were opposed to the idea from very old time and the enlightened ones continued to raise their voice against it through the ages, whenever it raised its only head. On the 4th of December, 1829, Lord William Bentick, Governor General of the British India abolished the practice of *Sati* by promulgation of an ordinance.

As to the antiquity and the scriptural sanction to the custom of *Sati* we can divide it broadly into three different phases. In the earliest period, i.e. from the time of *R̥gveda* down to beginning of the Christian era, *Sati* was practically unknown, much less practiced. The second phase may be counted from the beginning of the Christian era roughly upto 9th century A.D. when we start getting some references to *Sati*. The third phase started from 9th century. The Encyclopaedia Britannica has related the name of different countries and people who practiced the custom of burning or burying the widows with their dead husbands.—D.D.K.

155. Ahmad, Maqsood :- *A Critical Study of 'Arab-O-Hind ke Te-Alluqāt'*
JOIB, XXXVII, Nos. 3-4, 1988, pp. 343-354.

Above noted book in Urdu is a collection of 5 lectures delivered by Sayyad Sulayman Naqvi (died 1953) on March 1929, at Allahabad, on the political, commercial and cultural relations between Arabs and Indians. In his celebrated work, the author has confined the survey to the early medieval period. The scholarly work, which contains, interalia, the first map of Sind and Gujarat prepared by Ibn Hauqal al Baghdādī in 943 A.D. is divided into five chapters. In the first chapter, the author has taken account of early relations between the Arabs and Indians, the invasions by Arabs on India after Islam and their causes. The main reason for the defeat of king, Dahir, as the Buddhists had joined hands with muslims against Brahmins. Similarly, some other historical facts have been discussed in this monograph.—D.D.K.

156. Anand, Kamal:- *Social, Cultural, Political and Religious Conditions in Udayasundarikathā.*

VII, XXVII, Pts. 1-2, 1989, pp. 149-164.

The most striking feature of the society as depicted in the *Udayasundarikathā* is the caste system. Saṃskāras were given great importance and were performed at different occasions. Hospitality of the guest was the main duty. Women were very much respected. The girls were a source of worry when they became young. Horse-riding, hunting, roaming, presiding over the assemblies of poets, sitting with ministers, playing with a ball, playing on vīṇā, listening of talks of parrots, wearing of *uttarīyavalkala* by ladies, cattle-breeding, agriculture, trade, sculpture, painting, architecture, gardening, huge building with wide courtyards and terraces, cities with clean broad streets, *mantra*, *tantra*, gambling as a social evil, worship of Śiva, Bhārati and Durgā, maṭhas, different prayers, rivers as goddess-incarnate, moral values – patience and endurance, transmigration, theory of karman, people welcoming kings with floral showers, spies, king going for digvijaya, great forces – on all these and other topics, *Udayasundarikathā* sheds profuse light which helps in knowing the overall conditions of the period and the time of Soḍhala.—P.G.

157. Ali, M. Amjad :- *Identification of Brahman and Brahmā – The Rationale of Mythology (Supported by Blood Grouping).*

II, XI, Nos. 1-2, 1983, pp. 185-202.

A critical study of mythology and scriptures gives clue to our pre and proto-history. The author has propounded that this story of ethnic struggle clearly suggests Brahmans and Hebrews to be of same origin, the Mediterranean ethnics of Dark-white Caucasians stock, to which the Semites and the Dravidian (alike Egyptians) belong. Probably, they were the founders of Sumerian (4th Millenium B.C.), Indus (3000-2000 B.C.) and Ganges cultures at 1000 B.C. Such a group of talented persons among the low cultured warrior Aryans, specially learned scholars like Brahmā and Viśvakarmā the great architect and planner, Abraham alias Brahmā was a great man and reformer of the Chalcolithic age (3500-2500 B.C.) who compiled book of knowledge and laws. The Dravidians followed the cult of Yogic god, Śiva with Nandi (Bull) and Phallic worship. These riverside civilizations were connected with each other by

land routes only. Whereas another might have existed to South India and South East Asia connected by sea-routes. These people of Abraham (Brahmā) the Brahamans and Śaivites at this stage of Chalcolithic age were civilized and much developed races than the Nomadic Nordic Caucasian race of Aryans who were still in hunting and fishing stage without knowing much about farming and architecture. When they started migrating in waves, probably from Danube valley, they displaced these peace loving people. This warrior group of Aryans, Kshatriya ethnic, easily dominated them and was able to Aryanise and assimilate them. After setting in Ganges valley they infiltrated in the South and soon overcame the resistance of Dravidian and Naga races still patronized by the vedic Brahman Semites of Abraham. The recent work done in Human Genetics by the Dept. of Genetics, Osmania University, suggest that the Blood Group pattern with (O) domination of Brahmin is allied to South Indian Dravidians whereas in the northern Indians and Kshatriyas, i.e., Aryans, B group dominates.—R.S.

158. Atlury, Murali :-*Nationalist Ideology and Anti-imperialist Struggle*.
 II, XI, Nos. 1-2, 1983, pp. 17-35.

The main thrust of this article is the analysis of role of Congress leadership and nationalist ideology in anti-imperialist struggle in Andhra in 1920-22. The nationalist ideology emerged out of the principle contradiction between Indian people and colonialism, which underdeveloped their economy and bore harshly on their social development. The author has taken account of the role of Chirala-Perala struggle, Pedanandipad no tax campaign and Palnad forest *Satyāgrahas*. This was the first time that an important role was borne by masses. The political tactics and the forms of struggle led by Congress leadership in Andhra were such that the radical mass movements were conducted within the broad framework of Gandhian non-violent, non-cooperation programme. This was the leadership with its regional social roots and the links with National Congress, shrewdly channelized and articulated the grievances of different social classes into an anti-imperialist struggle, which was in turn dominated by the bourgeois nationalist ideology.—R.S.

159. Barahath, Sivadattadan:-*Tuṅgā Yuddha ke Cāra Dina aura Mahādajī Sindhiā* (Four Days of Tuṅgā War and Mahādajī Sindhiā). (Hindi).

Śod. Pat., XXXIX, No. 3, 1988, pp. 5-14.

The paper is based upon a Persian Manuscript relating to the complete and serial wise description of Tuṅgā Yuddha. It contains date wise description of the battle, as well as the losses suffered by the participants. Finally, Mahādajī Sindhiā lost his hope and could not keep up his courage and left the battlefield. He safely reached Deeg on 8th August, 1797 after covering long distances. The paper is based upon day-to-day information contained in Persian manuscript. This manuscript is preserved in Śrī Naṭa Nāgara Research Institute, Sitāmau.— K.R.

160. Bechert, Heinz :- *The Chākmās, An Ancient Buddhist Population in the Indian Subcontinent.*

AB, 1982, pp. 130-132.

The Chākmās form the largest Buddhist community in Bangladesh. Living in the central part of the district Chittagong Hill Tracts, the Chākmās are a people with distinct cultural and historical traditions. Their language is at present peculiar dialect of Bengali. Anthropologically, the Chākmās belong to the peoples of South-East Asia. There are a number of customs, which hint at a form of 'Animism' which very similar to that of the peoples of the Burmese and Shan group, as their religion before their conversion to Buddhism.— D.D.K.

161. Bhadani, B.L. :- *Well-Irrigation in Marwar in the 17th Century.*

Śod. Pat., XL, No. 1, 1989, pp. 54-70.

The paper mentions about well-irrigation in Marwar in the 17th century through tables indicating the number of wells in the state as per different authorities. They include the shallow wells with water level alongwith underground water table. It concludes with the remark that machinery in those days was made of wood, rope and earthen pots. It was set not only on wells but also on tanks and streams. — K.R.

162. Bhatnagar, H.H.N. :- *Original Homeland and Ancestry of the Maukharis.*

VII, XXIX, Pts. 1-2, 1991, pp. 146-159.

The problem of the original homeland and ancestry of Maukharis has remained baffling so far, in spite of the researches conducted by scholars like Pires and Aravamuthan in the first half of the present

century. The present paper purports to through some new light on this vexed problem in the light of the most recent finding in this regard.

It is interesting to note that the wives of Maukhari rulers have suffix 'Svāminī' added to their first names. This suffix normally bears Brahmanic overtones. They were original inhabitants of the Gaya region. According to, Hieun-tsang, the Brāhmaṇas had a strong hold in Gaya, hence, they were originally Brāhmaṇas, but gradually they got themselves adopted the title Verman etc. The subject has been discussed elaborately by the author. — D.D.K.

163. Bhatnagar, Udaya Singh :- *Bhīla Vāgada Saṃskṛti- Bhārata kī Ādima Saṃskṛti (Bhīla Vāgaḍa Culture : Initial Culture of India). (Hindi).*

Śod. Pat., XXXIX, No. 2, 1988, pp. 70-95.

This paper tries to prove the Bhīla Vāgada culture to be the initial culture of India, on the basis of the linguistic elements found in the languages used by Bhīla and Bāgarīs. According to it Bhīla is the oldest caste of India spread in different parts of India. It also mentions various words used by these cultures as having been adopted by other cultures. It also holds that the nature and trend of Bhīla and Bāgarī languages combined together have led to complexity found in them. Finally, the various tables have been presented to justify the fact that Bhīla and Bhāgarī culture is the initial culture of India. — K.R.

164. Bhattacharya, Sukumar :- *Sociological Approach to History in a Changing World.*

QRHS, XXVII, No. 1, 1987, pp. 25-40.

The 15th and 16th centuries may be said to have witnessed the final breaking up of the medieval world in ruins and the laying of the foundations of the modern world. Europe showed the way in this radical transformation of human civilization in the way of modernization and expansion. The transition in Europe medievalism to modernity, beginning in Italy in the form of Renaissance in 14th century and lasting into the 17th century was from the point of view of intellectual quickening, marked by a humanistic revival of classical influence expressed in a flowering of the arts and literature and by beginnings of modern science. Gradual changes and views of great historians, scholars, etc. have been discussed in the paper.— D.D.K.

165. Bose, Sheela :- *Roots of Feminine Consciousness in Bengal During the Pre-Swadeshi Days.*

QRHS, XXVII, No. 1, 1987, pp. 41-59.

This study endeavours to focus new light on the basis of feminine consciousness by examining the progress made in the field of education which helped the entry of Bengali women in the socio-political field in the late 19th and early 20th centuries. In order to analyze this process this paper examines the steady dissemination of education at the lower level, which sustained the much larger process of emancipation of women. In 1882 two Bengali women, namely Chandramukhi Bose and Kadambini Ganguli (Bose) sat for the B.A. examination of the Calcutta University. H.G. Reynolds the V.C. emphasized the need for female education. As a result, in 1981-82 some 85,000 girls received instructions in Bengal and thereafter Christian Missionaries and East India Company took the task of female education in Bengal and at other big cities of India. — D.D.K.

166. Chauhan, Gian :- *Sāmanta as a Feudal Lord in Early India (From Mauryas to 650 A.D.).*

JOIB, XXXIX, Nos. 1-2, 1989, pp. 111-117.

In the beginning, the Sāmanta had a varying meanings such as, 'An independent neighbour', 'personages in the vicinity who helped the settlement of boundary disputes of the villages', 'being on all sides, (neighbouring) or bordering, a neighbouring king', 'a tributary prince', and a feudatory. Whatever its meaning might be, but Sāmanta must have been an influential and important person, who was asked to decide boundary dispute. He might have got political power, and it is not unfair to call him 'Feudal Lord' and his right to decide a boundary dispute arose out of his ownership of land. With the passage of time, the term, which originally meant a neighbouring king came to be applied to those neighbouring kings who had been made subordinate. However, they were not petty nobles but rulers of considerable importance in their respective regions. This meaning originated because of the habit of Suzerain to have many feudal lords under him. The paper makes a long survey of early law-books, contemporary literature and inscriptions to reach the conclusion that in later period the term Sāmanta means feudal lord. — P.G.

167. Debnath, Sailen :- *The Origin of the Koch, A Sub-Himalayan People of Eastern India : An Ethnographic and Linguistic Study.*

QRHS, XXVIII, No. 4, 1989, pp. 33-41

The ancestors of the Kochs have been supposed to correspond with different stocks of peoples, viz., the Mongoloid, Megroid, Austroloid, Siberian, Aryan and the Dravidian.

At present, the Kochs inhabit the Brahmaputra valley and the districts of Darrang, Kamrup, Sibsagar, Cochhar and Goalpara in Assam, the districts of North Bengal, Bangladesh and district of Purnea in Bihar, Bhutan and Sikkim. The Kochs are now called 'Rajbansis'. There are different theories about their origin, i.e., Dasus, Kodas, Kiratas, Kambojas, Hodgson takes down the physiognomy of the Kochs as that of Mongoloids. Dr. N.N. Acharya suggests their origin in South Siberia. Finally, they seem to be the branch of some Dravidians group.— D.D.K.

168. Dehiya, B.S. :- *Aryan Tribes in West Asia.*

VIJ, XXVI, Pts. 1-2, 1988, pp. 219-249.

In 1906 to 1912 the German excavators dug out the ancient site of Hittite (Khatti), capital at Bogazkoy, about 90 miles east of Ankara (Turkey). Its ancient name was Khattush and the voluminous documents found there proved that their language was Indo-European, and quite different from the semetic speech. The evidence from Kultepe, El-Amarna and NUZI, MARI etc. is referred to as 'Amarna letters', NUZI and MARI documents. Based on, now available, overwhelming evidence there is general agreement among historians that the Khatties, Hurrians, Kassites ruling dynasties were of Indo-European, if not specially Indo-Aryan origin. The paper gives a list of some of the words recorded in the documents, some of the names of the kings of their gods to justify the above agreement. The Amorites were not Semitic people but were definitely of Indo-European stock. Their names like Ajara, Sabala Kaurana, Abhisara, Vismati are purely Indo-European, rather Indo-Aryan. They are known to be coming from the land of Djaty people, which is apparently the land of Jat people, Guti/Jati. They Akadians also were not Semitic. They appear to be people of Kad/Kadian clan. Even the name sargon (Sharumkan) is comparable to Sanskrit Śarum-han, which means 'Killer of Enemies'. Looking at the names of sites of West Asia, confined that the names are common with the tribes of Jāts still existing under the same names in India.

The paper cites several examples of the rites, rituals, practices, gods, modes of worship and names of the clans in West Asia and compares them with similar things mentioned in Vedas, the Upaniṣads and sometimes prevalent even today in one or the other parts of India. It is suggested that the Rgvedic Ukṣānya, Harayāṇa, and Suśāman appear to be the countries of Oxiana, Haryana and Susa, all in North and West Asia. It is concluded that West Asia is the playground of the Aryan tribes right from the remotest recorded history. A deeper study is intended to bring to light other things such as customs and practices of social and religious behaviours. The evidence, *prima facie*, indicated the correctness of the theory of Dravidian-Semitic South and Aryan North, the South extending from Egypt to South India through Arabia, Elam, and the North covering the more than half of Eurasian landmass.— P.G.

169. Ellinwood, Dewitt C. :- *The Indian Soldiers And National Consciousness 1914-1930.*

QRHS, XXVII, No. 1, 1987, pp. 4-24.

Nationalism is a word with broad and somewhat uncertain connotation. The author of this topic will focus on the development, which has termed 'Indian Consciousness' among the Indian soldiers in the early twentieth century. It will be useful to examine briefly the situation of the Indian Sepoy before the great world war in 1914-1918. The sepoys of the Indian Army were selected from the martial classes from the Punjab, the NWFP, Nepal, Bombay and Madras. The Gurkhas, soldiers from Burma were the non-Indian group. This unique army entered the world war-I, and Indian troops appeared in all the major theaters of the war – in France, Salonika, Mesopotamia, East Africa and the Egypt-Palestine operation. They fought mainly against Germans and Turks. They forced well but the British were not willing to give them high posts hence the result was mutiny, strikes etc. These are fully discussed including great luminaries of freedom fighters of India.— D.D.K.

170. Gauda, Meena :- *Dāsaprathā kā Kramika Vikāsa (Chronological Development of Slavery). (Hindi).*

Śod. Pat., XXXIX, No. 3, 1988, pp. 55-60.

The paper traces out the root of slavery system in Vedic literature. It gives references of ṛcās, dedicated to Indra for annihilation

of slaves. The pro-vedic literature presents a vague picture regarding the condition of the slave. There is no evidence regarding their working condition. The Mauryan age presents before us the role of slavery system in that age. According to Vedic literature the slaves were treated as the agricultural animals. The slaves have been divided into three categories like – born slaves, purchased slaves and war prisoners. Later on, rules were formed for deliverance of slaves under special conditions. Kautilya's *Arthaśāstra* does not treat the successors of the temporary slaves as slaves. During medieval ages, Kutubuddina was the founder of the slave-dynasty in India. The system of slavery took a lot of time to end in Rajasthan due to the orthodox, political and social structure.— K.R.

171. Gorekar, N.S. :- *Father Heras : An Internationally Renowned Historian.*

QRHS, XXVIII, No. 4, 1989, pp. 6-9.

Father Hanary Heras (1888-1955) was a true son of the land of his birth, Spain and also a distinguished son of the land of its adoption, India. He joined the staff of St. Xavier's College Calcutta in 1922 as a teacher of Indian history. He was a great luminary who wrote 13 books and about 300 articles published in various standard magazines and research journals. He was internationally known priest-scholar, teacher, researcher and a historian-archaeologist. Indian Govt. issued a commemorative postage stamp in 1981 in his name. The St. Xavier's College authorities named the Institute of Indian History and Culture as the Heras Institute of Indian History and Culture. He produced a number of historian-researchers and teacher-scholars, a few of them have been noted in the article. His other achievements are also narrated in this paper. — D.D.K.

172. Goyal, Shankar :- *Rise of Medievalism in Indian History.*

VII, XXX, Pts. 1-2, 1992, pp. 233-260.

Historians divide Indian history into ancient, medieval and modern periods. But there is some confusion about the duration of the classical period within the broader limits of ancient period. Usually the age of the Imperial Guptas is equated with the classical age of India, but from the cultural point of view, there is not unanimity about its upper and lower limits. Its upper limit is sometimes extended to 750 A.D. and the lower one is so stretched as to include even the Maurya age in it. The advent of the Muslims in India is generally seen as the end of ancient

period but eminent historians have given different statements about the classification of periods in Indian history.— D.D.K.

173. Goyal, Shankar :- *Recent Historiography of the Age of Harsha*.

VII, XXVII, Pts. 1-2, 1989, pp. 227-261.

The author classifies the writings on Harsha into two categories, first category includes the writers who follow traditional lines. They are B.N. Sharma, B.N. Shrivastava, B.P. Sinha, R.K. Mookerjee, K.K. Thaplyal and others. However, there are other writers like D. Devahuti and S.R. Goyal who discussed political events in the control of socio-economic and cultural changes and do make efforts to correlate political and dynastic changes with socio-economic and cultural realities. R.C. Majumdar commented about Devahuti that she was the first scholar to assess the achievement of Harsha critically and boldly. She has been rightly congratulated for placing before the scholarly world new Chinese material on this period. S.R. Goyal has provoked and stimulated historians by his profuse writings on new political history of the various periods of ancient India characterized by a sophisticated technique of interpretation and brilliant historical formulations based on multi-disciplinary approach, and by his protest against the traditional modes of Indian historiography. He shows that Bāṇa has portrayed his relationship with Harsha, in a misleading manner deliberately. He has delved deep into the motivations of the Yuan-Chwang to assess the reliabilities of his statements. — P.G.

174. Goyal, Shankar :- *Historiography of the Imperial Guptas : Old and New*.

VII, XXIX, Pts. 1-2, 1991, pp. 239-274.

The age of the Imperial Guptas, which covers the 4th, 5th and the first half of the 6th centuries of the Christian era has been one of the most favourite areas of investigation by modern historians of ancient India. The western scholars dealing with the history of ancient India did not contain any reference to the Guptas. Henry Beveridge in his *A Comprehensive History of India* referred to Samudragupta as a 'fanatic'. This work was published in 1865. Clark Marshman's *The History of India* published in 1867, did not refer to the Guptas at all. Epigraphic researchers of the 19th century revealed the existence of the Gupta dynasty for the first time. Since then historians have developed warring schools of historiography. *The Early History of India* by Vincent A.

Smith (1904) seems to have had a great admiration of the Guptas. Smith was immensely impressed by the domineering personality of Samudragupta. He lionized the Gupta emperor as the 'Indian Napoleon'. No other important work having an account of the Gupta period was written by any western scholar. But the Indian scholars of the 20th century have proved this age as a 'Golden Age' and a large number of books have been published by eminent scholars.— D.D.K.

175. Hegre, K.T.M. :- *Prācīna Bhārata men Jastāevam Kāṁsya Utpādana* (Production of Zinc and Bronze in Ancient India). (Hindi).

Śod. Pat., XL, Nos.3-4, 1989, pp. 45-66.

This paper provides a brief account of production of Zinc and Kāṁsya in Ancient India. Problems about the purification of zinc, the nature of Kāṁsya and its uses, history of Kāṁsya, types of Kāṁsya production, melting of zinc, purification of zinc, temperature and evaluation of production etc. have also been discussed briefly. A map showing zinc deposits in India is also appended with this article.— K.R.

176. Hinueber, Oskar V. :- *The Paṭolā Śāhis of Gilgit – A Forgotten Dynasty*.

JOIB, XXXVI, Nos. 1-4, 1987, pp. 221-229.

Until about fifty years ago hardly anything was known on the history of Gilgit in pre-muslim times except for some very few occasional hints to this area in the annals of the T'ang dyansty, which have been translated by Edward Chavannes : Documents sur les Toukie (Turcs) Occidentaux, 1903. These annals mention the kingdom of Po-lu, which however, mostly called Bolor, in the Gilgit area. Fortunately a Buddhist library at Nopur near Gilgit –the famous Gilgit manuscripts, which were published by Nalinakasha Dutt, in 1939, mention the Paṭolā Śāhi dynasty and the names of some kings and queens, who ruled this area during 7th and 8th centuries.— D.D.K.

177. Jain, Kunwarlal :- *New Discovery in the Indian History (Historicity of Parivarta Age)*.

JOIB, XXXIX, Pts. 1-2, 1989, pp. 25-33.

The author is of the view that Vatsara and Yuga were

synonymous or identical in their inner meaning, i.e., 'age of so many years'. They represented purely historical ages of ancient Indian history.

The discovery of Divya Vatsara or Privarta Yuga, which is indicator of a long historical age of 360 human years has a great importance in the field of oriental researches as it opens the vistas of new discoveries and fixes the chronology of the most remote part of Indian history. The Purāṇas enumerate all important days in the Parivarta ages.

The first Parivarta age began from Kaśyapa at 14000 B.C. and Marutta was the monarch of 10040 B.C. The Tretā and Dwāpara are quite corrupt recensions and they made the history a harsh mythology. There have been 30 Yugas and 30 Vyāsas. Manu and Devāpi are in the 29th parivarta and Kṛṣṇa Dvaipāyana Vyāsa and Vāsudeva Kṛṣṇa and Pāṇḍavas were the men of 30th Yuga. Finally, a table shows the period of all the Vyāsas in the chronological order from 14000 B.C. to 3200 B.C.—P.G.

178. Jani, S.V. :- *Maritime Trade of Bhavanagar State in 18th and 19th Centuries.*

JOIB, XXXVIII, Nos. 1-2, 1988, pp. 153-160.

Bhavanagar during 18th and 19th centuries came out as one of the most important ports and trade centres of Saurashtra. The wise rulers of Bhavanagar could not withstand the rivalry of Cambay, Dholera and Gogha and ultimately they succeeded in obtaining the monopoly of the trade of neighbouring portion of Peninsula. To counter the rivalry of Cambay, the rulers of Bhavanagar first befriended the Mughal Governor. They joined hands with the English to root out piracy, which was a hindrance to the maritime trade. For their success, they were congratulated by the British Govt. Consequently the tradesmen of Bhavanagar and also of the whole western coast were benefited. This security helped in developing trade. Bhavanagar was the first state in Saurashtra to sign British Ports treaty and accept uniform tariff policy. The rulers of Bhavanagar also gave concession to the trade of Gogha and developed other minor ports.—P.G.

179. Jha, Damodar :- *Trigarta : Bhūgola evam Itihāsa (Geography and History of Trigarta).* (Hindi).

Śod. Pat., XLI, Pt. 2, 1990, pp. 5-15.

See Under Sec. V.

180. Joshi, B.C. :- *Ṭeharī-Garhawāla mein Jana-Āndolana- 1913-1930*
(*Peoples Movement in Ṭeharī-Garhawāla 1913-1930*).
(Hindi).

Śod. Pat., XXXIX, No. 1, 1988, pp. 27-37.

This paper deals with the Jana-āndolana in Ṭeharī-Garhawāla from 1913-1930. According to it, the scarcity of food grain gave birth to this movement. The fuel was added to fire by misuse of the public money by the royal family and the extension of the forest area nearest to the village. It gave birth to āzād Pañcāyata which declared that the people living in the vicinity of the forest had the maximum right upon them. As a result the state government tried to suppress the movement forcibly but to not avail. So much so, that the people obstructed the path of the army by falling the trees down. The fire was opened on the orders of the state Diwāna. It turned the people of Ṭeharī state against the government. Maximum stress has been laid on the incident of firing in Ravāi. It came to be known as Jaliānwāla of Ṭeharī. It concludes with the statement that both these demonstrations were caused by the economic exploitation of the people and with encroachment of the mutual rights regarding forest, even then they prepared the background for the future demonstrations. — K.R.

181. Joshi, J.C. :- *The Martyrs of Vellore Mutiny 1806*.

QRHS, XXVIII, No. 4, 1989, pp. 29-32.

The first significant uprising against the British Imperialism was witnessed at Vellore, prior to the revolt of 1857, in the year 1806. Socio-political reasons were at the root of this mutiny. This mutiny is an important mile stone in our countryman's struggle against the British rule. The rebellion against the British rule later gained impetus and eventually led to the independence of India and the end of the British rule. After the fall of Mysore in 1799, Lord Wellesley had shifted the families of late Hyder Ali and Tipu Sultan to this place.

Sir John Craddock issued some changes in dress and cutting of hair etc., which hurt the feelings of the Sepoys and they killed their European officers. The movement was encouraged by the intrigues of Tipu, a Scion of Tipu Sultan.— D.D.K.

182. Joshi, Vasanti :- *Sea-Trade as Depicted in the Kathāsaṛitsāgara*.

JOIB, XXXVI, Nos. 1-4, 1987, pp. 171-182.

The ancient literature gives numerous references regarding sea-voyages. Ocean was freely used by Indians as the great highway of international commerce. The *Kathāsaṛitsāgara* of Somadeva gives interesting stories about the brisk trade within the country as well as foreign countries. Besides traders, kings also went to foreign countries sometimes for getting a beautiful bride or for expansion of empire. In the *Kathāsaṛitsāgara*, it is mentioned that the king Vikramāditya conquered the king of Persia. Numismatic evidence points to the growth of an active Indian commerce with foreign countries, i.e., China, Japan, Ceylon, Java, Sumatra, Burma, Bagdad etc.— D.D.K.

183. Krishnamoorthy, P. :- *Private Archives of Andhra Pradesh*.

Jl, XI, Nos. 1-2, 1983, pp. 233-240.

The archives in the custody of private individuals, families, scholars, zamindaras etc. are known as Private Archives which are lying scattered all over Andhra Pradesh. These archives contain information on various subjects like historical, political, literary, cultural, religious, social, geographical, medical, astrological, philosophical matters etc. The State Archives of Andhra Pradesh had started a scheme of *Compilation of National Register of Private Archives*, which contains information regarding the address of the owners, nature of documents, class of documents etc., which are much helpful in locating of Private Archives. There were about 86 cases of owners of Private Archives. The author has suggested ways and means for the safety of Private Archives. Andhra Pradesh State Archives has made all possible efforts to acquire Private Archives through purchase, donation, and by microfilming the documents where the owners are reluctant to part with their valuable possessions.— R.S.

184. Krishnamoorthy, P. :- *Proscribed Telugu Works during the Freedom Movement*.

Jl, XI, Nos. 1-2, 1983, pp. 287-294.

The contribution made by some of the Telugu works during the freedom movement for rousing the interest of the rural masses of the Telugu people for their freedom is the thrust point of this article. It has covered the duration from 1920 to 1947 A.D. The author has grouped proscribed Telugu Works broadly in the foregoing subheadings : (1)

Proscribed or forfeited works, (2) Dramatic performances prohibited, (3) Warned works under Press and Registration of Books Act, (4) Prosecuted works and (5) Books on which prosecution considered not necessary. The author suggests that it is time for the government to collect all the proscribed works that emerged during the freedom movement and reprint them on selective basis as they have great cultural value.— R.S.

185. Krishnamurthy, Radha :- *History of Keladi*.

JOIB, XXXVIII, Nos. 1-2, 1988, pp. 133-152.

The paper is based on the study of a Sanskrit work *Śiva-tattva-Ratnākara* (STR) of Keladi Basavaraja. Before presenting a study of Keladi history, the author of (STR) describes the topography of Malnad country where the monarchs of Keladi ruled. The Keladi state was founded as a feudatory and was expanded as an independent empire, although the rulers always extended a helping hand to their past Suzerains. The Keladi chief took the cause of Śrīraṅga, the emperor of Vijayanagar and attacked Vellore. The Keladi kings were shrewd and diplomatic in the dealings with their neighbouring enemies. They were righteous and preservation of Dharma was carried out by them by the performances of several sacrifices and other welfare schemes. They were patrons of art and literature. They were followers of rule of succession. The office of Yuvaraja was important in the Keladi administration. STR supplies some valuable information about the famous Śringerī Maṭha. The author of STR deserves all admiration when he presents himself as a collector, narrator and interpreter of facts while describing the events related to the chief of Keladi. This contribution to the field of Sanskrit literature, to the history of Karnataka and to the history of Hindu religion is indeed praiseworthy.— P.G.

186. Madan, A.P. :- *Rāṣṭrakūṭa-Pratihāra Relations during the Reign of Kṛṣṇa-II, the Rāṣṭrakūṭa*.

VII, XXIX, Pts. 1-2, 1991, pp. 207-216.

Some inscriptions indicate that Kṛṣṇa II, the Rāṣṭrakūṭa terrified the Gurjaras, destroyed the pride of Lāṭa, taught humility to the Gaudas deprived the people on the sea-coast of their sleep and that his command was obeyed by the rulers of the Aṅga, the Kaliṅgā, the Gaṅga and the Magadha king Amoghavarṣa, successor of Kṛṣṇa-II at a long struggle with the Pratihāras. During Amoghavarṣa's reign, Bhoja had invaded the

Rāṣṭrakūṭa dominion but was rebuffed by Dhruva, the Gujarat Viceroy. Battles at different places have been related.

The *Karpūramañjarī* an important literary source of this period, throws interesting light on the Pratihāra-Rāṣṭrakūṭa relations. King Chaṇḍapāla was married with Kuntala's princess Karpūramañjarī, daughter of Vallabharaja. Thus the relations of Rāṣṭrakūṭas with the Gurjara-pratihāras during the reign of Kṛṣṇa-II were that of hostility earlier but friendly later on. — D.D.K.

187. Mahapatra, Gopinath :- *The Cult Dāru-Brahma-Puruṣottama in the Ancient Indian Tradition and its History.*

HSAJ, III, Nos. 1-2, 1988, pp. 78-90.

The temple of Jagannātha at Puri is one of the greatest monuments of India. Puri or PuruṣottamaKṣetra is counted to be one of the best sacred places being the perpetual abode of lord Jagannātha the manifestation of the Supreme being in the form of Dāru-Brahma. Jagannātha occupies a pivotal position in the culture of Orissa. Here icons of Jagannātha and his associates Balbhadrā, Subhadrā and Sudarśana do not correspond to scriptures of Hindu iconography. Here the remarkable aspect to note is that spirit of a philosophical synthesis of all contradictory forms has been conglomerated in these images. The legend behind the cult of Jagannātha, efforts of kings in the Indradyumna and different personalities who established their monasteries at this place has been discussed in detail. — D.D.K.

188. Mirashi, V.V. :- *The Successors of Yaśodharman Viṣṇuvardhana in Central India.*

Rm, XVI-XVII, 1984-86, pp. 201-204.

Yaśodharman Viṣṇuvardhana is well known in ancient Indian history as the vanquisher of the mighty chief Mihirakula. Until recently very little was known about him. Nīlakaṇṭha Śāstrī says, " Yaśodharman of Malwa stands alone without any predecessor or successor. But now as many as seven ancestors of Yaśodharman have come known from an inscription recently discovered at Risthal in the Mandasor district of Madhya Pradesh. His feudatories hailed from the Brahmaputra and the Himalayas in the North to the Mahendra mountains and the Western sea

in the South. Four families ruling over the different parts of Malwa country and surrounding territory, and the death of Yaśodharman Viṣṇuvardhana have been related in detail. — D.D.K.

189. Mukherjee, Amit :- *Decline of Oriental Education (Sanskrit, Arabic and Persian) in Bengal from 1835 to the End of the Century : Some Social Aspects.*

QRHS, XXVIII, No. 4, 1989, pp. 19-28.

In 1835 the pressures of Evangelicals and Utilitarians had enabled Lord William Bentick and Thomas Babington Macaulay to win a clear victory for western education over the 'orientalists' who have preferred a much less sharp breach with the old syllabus. The precise pattern of 'Learning from the West' depended on the degree of political independence.

The dispatch of 1854 from Sir Charles Wood, President of the Board of Control, outlines a complete and systematic organization of education in India from the university to the elementary school. English was made as medium of higher education and vernaculars were introduced for the primary education. In 1855, the decline of oriental education was complete. Persian as official language was abolished, although some people tried to retain it as the official language but all in vain.— D.D.K.

190. Nigam, M.L. :- *Early Indian Jewelry- A Critical Study.*

Jl, XI, Nos. 1-2, 1983, pp. 213-232.

The author has given a detailed description of Indian Jewelry from the most ancient times to the British period. Separate treatment to Ancient period, Gupta period and Mughal era has been given. Indians, both male and female add great love for ornaments right from the Indus Valley period. Further the jewelry was worked in precious and semi-precious metals and the same was encrusted with the pearls and glittering gems for the royal use. A careful scrutiny of the Śuṅga and Sātvāhana art would reveal that a large variety of ornaments to be used on the head, ears, neck, arms, waist and feet had come in vogue. The forms, motifs and designs were drawn either from nature or the sectarian symbols. In the beginning of Christian era, due to the cultural interaction with Bactrian Greeks, Sakas, Parthians, Kushanas and by opening of sea-routes to the Roman empire, the art of jewelry attained unprecedented heights. The Gupta age witnessed perfection in every field of Indian art.

Latter in Mughal period, the sound political and economic conditions and close relationship with the contemporary Persian Monarchs had infused new vitality and vision in Indian craftsmanship. The fall of Mughal empire led to an overall degradation of arts and crafts of India. The political supremacy of the British gave a final blow to native craftsmanship by introducing concepts, forms and motifs of European origin.—R.S.

191. Ojha, Deendayal :- *Jaisalmer Sambhāga men Pālīvālon ke Nāma se Basāye Gānva (Villages Inhabited in Jaisalmer Area in the Name of Pālīvālas). (Hindi).*

Śod. Pat., XXXIX, No. 3, 1988, pp. 67-71.

The paper presents the names of the various villages inhabited in Jaisalmer area in the name of Pālīvālas. They are Sāndhu, Jasuā, Modā, Kulandhara, Jājīyā Dedhā, Dhulyā, Dāmodarā, Kamvarā, Khīyān, Khīnvalāsara, Rattā Gānva, Neḍai, Mundhā, Jānaḍā, Āmara, Haḍḍa, Jasūrāṇā, Bīsala, Āsadeva and Chaudharī. This paper provides an evidence about the contribution of the Pālīvāla Brāhmaṇa in the cultural development of Jaisalmer.—K.R.

192. Ojha, Jamanesh Kumar :- *Kanorā Thikāne ke Sandarbha men Mewār ke Sāmanton ke Śiṣṭācāra evam Viśeṣādhikāra (Etiquettes and Privileges of Landlords of Mewar). (Hindi).*

Śod. Pat., XLI, Pt. 2, 1990, pp. 68-81.

This paper provides brief but exhaustive information about the etiquettes and privileges of landlords of Mewar. It also gives an account of various customary payments that were due to these landlords, as well as the gentlemanliness shown towards Kunwarji. In a nutshell, Maharana took care of forty eight different etiquette and privileges of the landlords.—K.R.

193. Pandey, Lalit :- *Prācīna Bhārata men Naukaraśāhī ka Swarūpa (The Formation of Bureaucracy in Ancient India). (Hindi).*

Śod. Pat., XXXIX, No. 1, 1988, pp. 77-80.

The paper brings to light the form of bureaucracy in ancient India on the basis of evidences contained in various scriptures. The main

of them are *Āpastamba Dharmasūtra*, Kauṭilya's *Arthaśāstra* and *Kūṭadantasūtra*. According to Kauṭilya's *Arthaśāstra* *Daṇḍanīti* is related to four factors known as *Alabdha-lābhārthā*, *Labdha-parirakṣiṇī*, *Rakṣita-vivardhinī*, and *Vṛdhasya Tīrtheṣu Pratipādinī*. The other names found in Kauṭilya's *Arthaśāstra* are *Amāya*, *Saciva* and *Mantrin*. The cabinet is divided into two wings known as internal cabinet and outer cabinet. Internal cabinet forms rules where as the outer cabinet runs the administration efficiently. According to the paper bureaucracy originated in ancient India and reached the peak of development in the Mauryan age.—KR..

194. Patel, N.N. :- *Ancient and Medieval Travellers (Except Arab Traders/Geographers) on South Konkan (Circa A.D. 60 to 1499)*.

JASB, LX-LXI, 1985-86, pp. 103-112.

Ariake is the term which the two eminent Greeks (1) Ptolemy, a cartographer geographer, (2) the anonymous author of the *Periplus*, applied to the country which includes Konkan, which is divided by Savitree river. Ptolemy wrote his *Treatise on Geography* from Alexandria in 150 A.D. It contains a chapter giving the description of India within the Ganges. The *Periplus* was written at the same place and period ascribed to it is variously calculated from 66 A.D. to 240 A.D. They furnish a long list of places in their works. Three eminent historians who have edited the *Periplus* are the (i) William Vincent (ii) Mac Gindie and (iii) Schoff.

The other ancient travellers known to the whole world, with reference to the ancient and early medieval period are Hiuen-tsang, Marco Polo, Iban Batuta, Abd-er-Razzal, Neoloconti, Nikitin, and Hiernonimo De Santo Stefano. None of them except Nikitin had touched this coast. A brief account of their itinerary notes has been related in this paper.—D.D.K.

195. Phukan, J.N. :- *The Thirteenth Century and the Tai Upsurge*.

AB, 1982, pp. 183-188.

During the thirteenth century of the Christian era there had been a very strong 'effervescence' of the Tai people that led to the founding of kingdoms in the upper regions of the Mekong, the Menam the Irrawady and the Brahmaputra valleys.

In the far North of modern Thailand, the Mengrai, the Tai Chief of Chieng Saen, a small state on the Mekong, conquered the Mon Kingdom of Haripunjya in 1290-92 and founded the kingdom of Lan Na. Similarly a large number of Tai states were established in Brahmapura valley who ruled for six centuries till these states were occupied by the British in 1826. The descendants of the Tais are now known as the Ahoms.—D.D.K.

196. Pohiya, Ramkishan :- *Vivāda Alwar aur Ulwara kā* (Debate About Alwar and Ulwar). (Hindi).

Śod. Pat., XXXIX, No. 3, 1988, pp. 78-82.

This paper is based upon the study of the literary evidence about the debate pertaining to Alwar and Ulwar. The name of Alwar is available in *Brahma-vaivarta-purāṇa*, *Śruti-bodha*, *Ramala-rahasya*, *Sūrya-siddhānta*, *Hanumannāṭaka*, *Pūṇā-vidhāna* and other literary works including *History of Alwar* as well as some documents written in Urdu and English also support the evidence. There are certain documents bearing the spellings beginning with U here stands for A not for U. Accordingly the spellings were rectified from Ulwar to Alwar. The misconception in pronunciation as Ulwar is unconceivable.—K.R.

197. Pranesh, Moolchand :- *Madhyakāla kī Paramparāen : Jauhara, Satī aur Kesariyā* (Medieval Traditions: Jauhara, Satī and Kesariyā). (Hindi).

Śod. Pat., XXXIX, No. 3, 1988, pp. 34-41.

The paper brings to light various drawbacks in the meanings of *Jauhara*, *Satī* and *Kesariyā* as contained in the translations of various poems edited by different scholars. *Jauhara* was a custom followed by the wives of the brave Rajputs who laid down their lives in the battle. Hence, *Jauhara* does not denote self-immolation only but also indicates the use of weapons for this purpose. *Satī* too has different meanings in Rajasthani language. *Sai* or *Satī* was a woman who could not perform *Jauhara* but agreed to enter the fire on insistence by relatives, *Kesariyā* is also a custom of the same level. *Jauhara* was performed through self-immolation whereas *Kesariyā* by laying down one's life in the battle field.—K.R.

198. Ramam, R. :- *The Historical Survey of the Battle of Bobbili*.

Jl, XI, Nos. 1-2, 1983, pp. 203-213.

The battle of Bobbili (1757 A.D.) was fought in the present Vizianagaram district of Andhra Pradesh between Raja Gopal Krishna Ranga Rao of Bibboli and Raja Vijayaramaraju of Vizianagaram assisted by the French under Bussy. The article throws light on the past history of Bobbili and Vizianagaram and the series of conflicts between the two. The latter conspired against the former when Bussy was re-instated in power in Hyderabad, because, unlike all other zamindars Ranga Rao did not come to Bussy's camp to show his obedience. The Vizianagaram-French alliance attacked the fort of Bobbili at 5 a.m. on 24th January, 1757. Ranga Rao and his brave Velama contingent of 250 men defended the fort with the indignant ferocity. The strength of the combined enemy and the efficacy of the French artillery proved beyond his capacity and by 2 p.m. partial breaches were made on the ramparts of the fort. When the position became desperate Ranga Rao ordered for an indiscriminate massacre of his women and children so as to save their honour from the violence of the Europeans and the ignominious authority of Vijayaramaraju. His orders were implicitly obeyed by setting fire to the ladies apartments. All those who tried to escape were mercilessly stabbed. None of the defendants quitted till every thing perished. However, an old man much against the wishes of Ranga Rao, preserved his only infant son by name Chinna Ranga Rao and presented him to the French Commander Law. Two days after, Vijayaramaraju was also stabbed to death, in the night, in his camp, by Tandra Papayya with the underground help of Bussy. The battle of Bobbili was perhaps the first instance in the history of modern India where an Indian prince offered stiff resistance to defend his freedom knowing fully well that whole destruction was imminent.—R.S.

199. Rangarajan, Haripriya :- *Contribution of Mehmud Begada as Depicted in 'The Mirat-I-Sikandari'*.

JOIB, XXXIX, Pts. 1-2, 1989, pp. 69-75.

See Under Sec. XI.

200. Ray, Bidyut Lata :- *Patronage of Gupta Rulers for Sanskrit Literature*.

VII, XXIX, Pts. 1-2, 1991, pp. 202-206.

Gupta era is termed as the golden age in our history. They have widely contributed to the cultural development of their states. They had great love and devotion towards Sanskrit. Gupta dynasty was founded by Chandragupta I in 320 A.D. He was succeeded by his son Samudragupta whose *praśasti* was written by his court poet Hariṣeṇa. He was succeeded by his son Chandragupta II, who assumed the title of Vikramaditya. He died in 413 A.D. He bore the epithet 'Poet-prince' and had been a patron of poets. He too practised as a poet and Kālidāsa was his court poet who wrote *Meghadūtam*, *Raghuvamśa* etc. well known to elite and laity. Several other poets and dramatists like Śūdraka, Viśākhadatta etc. are said to have flourished during the supremacy of Guptas. Great luminaries like Āryabhaṭṭa, Varāhamihira who wrote several texts on astronomy and astrology were court poets of the Guptas.—D.D.K.

201. Ray, Ujjal :- *From Diffidence to Reliance : The Journey of an Individual*.

QRHS, XXVII, No. 1, 1987, 60-63.

This paper tries to trace the striving of an upcoming professional class amid a hostile ambience. Sambhu Chandra Mookerjee (1839-1894) has been chosen as the true representative of a rising professional group in Bengal in the second half of the 19th century. At this turning point of history a volatile figure, an alumnus of Oriental Seminary, but a non-Hindu college guy who championed the aspirations of an emerging Bengali professional class. Like so many of contemporaries Sambhu Chandra Mookerjee in his salad days moved from pillar to post to get a job, but he was unfortunate. Finally, he started a journal (Mookerjee's Magazine) for English educated Bengalis, finally, a weekly to fight against the evils of both — a traditional society and an alien rule.—D.D.K.

202. Ray, Upendranath :- *Bhāratīya Itihāsa men Hūṇas (Hunas in Indian History)*. (Hindi).

Śod. Pat., XLI, No. 4, 1990, pp. 29-40.

This paper provides us with a brief account of Huns in Indian history, which is considered to be a foreign race that came to India in 5th century. Some people treat them to be the same people who occupied Rome under the leadership of Etila. According to the paper, the rule of

Huns in India remained in existence from 488-515. They ruled over the area Syalcot to Magadha. The paper tries to prove its authenticity on the basis of various references taken from various books on history including *Rājataraṅgaṇī* by Kalhaṇa and other inscriptions found on different pillars. According to it Huns were present in the North from very ancient times. It concludes with the remark that the Huns that attacked Europe and Iran became extinct within seventy to eighty years but the Indian Huns have kept their memory alive in form of surname Huns in hilly regions of India. — K.R.

203. Reddy, P. Chenna :- *The Kāmpulu — The Guild of Cultivators in Medieval Āndhra Pradesh*.

JOIB, XXXVIII, Nos. 3-4, 1989, pp. 315-319.

The origin and antiquity of the corporate activity among the cultivators in India may be traced back to the Vedic period. The guild of cultivators finds its ancient sanction in Gautam, the earliest of the Dharmasūtra writers.

The guild of cultivators was called the Kāmpulu. The literal meaning of the word 'Kāmpulu' means 'Protectors' or 'Watchmen' but was generally used to mean the 'Tillers of the Soil'. At present in the Andhra Pradesh, that section of the fourth caste whose hereditary profession has been cultivation of land are referred to as Kāmpulu, and termed as Reddi community. The members of the Kamma or Nayudu community are also included in the Kāmpulu community. A gradual development of this community has been related in this paper. — D.D.K.

204. Roshan Aara :- *Madhya Prānta men Dvaidha Śāsana Vyavasthā — 1919 to 1927 A.D. (Dual System of Administration in Central Province). (Hindi)*.

Śod. Pat., XXXIX, No. 4, 1988, pp. 10-18.

The paper presents before us glimpses of the dual system of administration in Central Provinces. It also deals with the drawbacks contained in this system. It also provides the chronological account of this system from 1919 to 1927 A.D. Finally, it concludes that supporters of swarāja succeeded in obstructing the constitution of Central Province from 1924 to 1926. Had they remained together they would have succeeded in their aim. — K.R.

205. Saceti, Bhagwati Lal :- *Mewāra kā Rājya-Cihna (The State Emblem of Mewar)*. (Hindi).

Sod. Pat., XL, No.2, 1989, pp. 65-70.

The paper brings to light the state emblem of Mewar. According to this paper, the flag of Mewar was of *Kasumala* colour. It was ruled by Surya dynasty. Hence, Surya can be considered as its emblem. Later on it was allotted an emblem by Britishers, which was later on changed by Mahārāja Fateha Singh. These two types of emblem can be seen on the main gate of *Sajjana Nivāsa* garden. There is an impression of Kṣatriya, Bhīla and the sun on this emblem. Moreover, it has the impression of Eka-liṅgeśvara, Chittauragarh and *Dharmo hi viśvasya jagataḥ pratiṣṭhā*, this sentence seems to have become the motto of this dynasty that is why they were called the sun of Hindus. —K.R.

206. Shah, Umakant P. & Bender, Ernest :- *Mathurā and Jainism*.

JOIB, XXXVI, Nos. 1-4, 1987, pp. 87-95.

Mathurā is an ancient town but the Jain council presided over by Nagarjuna is Valabhi in circa the early fourth century A.D. is considered to be the most auspicious period of the Jain religion. According to the data furnished by the Jaina texts, Mathurā was a capital city of Śūrasena, a country described as 'ariya' that is, acceptable for sojourn by Jaina monks. It was one of the 10 capital cities where kings could be crowned, Megasthenes (300 B.C.) the Greek ambassador to the court of Candragupta knew it as 'methora' and Ptolemy lists it among the cities strung along the earlier trade routes of the second century A.D. Draupadi's swayambar was celebrated at this place and Jarāsandha was killed by Lord Kṛṣṇa at this place. — D.D.K.

207. Sharma, Brij Kishore :- *Rājasthāna men Kisāna Āndolana evam Swādhinatā Saṅgrāma (The Farmer Movement in Rajasthan and the Struggle for Independence)*. (Hindi).

Sod. Pat., XLI, Pt. 4, 1990, pp. 53-64.

This paper considers the farmer movement in Rajasthan as the basis of the struggle for independence. The farmer movement took birth in the areas of various Jagiras. The farmers have got no right of possession of land. They had to pay many other dues in addition to the

land revenue. Bonded labour was the order of the day whosoever refused to do so was beaten with kicks and sticks. In the periods of famine, they had to import food and fodder. A lot of discrimination prevailed in fields of education and government jobs. This bred hatred between the farmers and the jagirdars. The first farmer movement began in Bījolia. Later on the feudal remained the nucleus of the farmer movement. This movement cannot be underestimated. After 1938 the Prajāmaṇḍala movement began as a part of the national movement of the Congress. In the session of All India National Congress held in 1938 the Congress treated this movement as its own part and Jawaharlal Nehru became its first president. The national movement in Rajasthan became a public movement and achieved success in ending feudalism.— K.R.

208. Sharma, Govardhan:- *1857 kī Krānti aurā Jāvarā Rājya (Jawara State and the Revolution of 1857)*. (Hindi).

Śod. Pat., XLI, Pt. 4, 1990, pp. 22-28.

This paper deals with the role played by Jawara state in the revolution of 1857. According to it the fire of revolution that broke out in Northern India covered ten central regions of Malwa up to June, 1857. Jawara state had been established only 39 years earlier. Jawara was developing as the capital of that state in those days. Though the mutiny of Jawara was suppressed but not fully repulsed. It concludes that Abdul Sattarkhan Commander of the king of Mandsaur had to have the life of a prisoner after surrender and died at Barauda. The activities of the revolution died with him.— K.R.

209. Sharma, Sudarshan Kumar :- *Gominaḥ – An Interpretative Review*. VII, XXVI, Pts. 1-2, 1989, pp. 163-168.

According to the *Mahābhārata*, Gomin was the name of distinct tribe that hailed from the sylvan terrains, on whom taxation could be levied only after a thorough review of the budget, manual labour, the mode of expenditure, apprehensions of war or conflict and preservation of what had been acquired and augmentation of what had been preserved, the forest dwelling Gomin could perish if connived at, a comprehensive outlook unto them has been craved for, their appeasement, protection, bestowal of charity upon them and a habilitation enmass have been suggested as the sooner means. The produce of the land also required to be utilized for the benefit of the Gomins or else they could jeopardize the

land, its law and the agriculture, a skilled administrator was required to incur amity, among the *Gomins*, maintaining a compassionate yet alert and careful outlook while promulgating taxes to a normal norm. *Gomins* on the whole were such unto whom amiability (*Kṣema-caraṇam*) was easy of access. *Gomin*, though abiding in forests were not 'savages' in their outlook. They needed the affectionate care of the regional leaders of the land. Their tribal establishment needed ethnical unification. They could be pressed into service, as watchguards taking up their arms in the military operations of the country against their enemy.

To Pāṇini *Gomin* becomes a synonym of *Gomat*, i.e., one possessed of kine as illustrated in the *Amarakośa* also. Kullūkabhaṭṭa on the *Manusmṛiti* refers to *Gominaḥ* as *Strīgavīśvāminaḥ*. *Mitākṣarā* refers to the term to denote 'the owner of the field', Vijñāneśvara remarked that *gomi* does not become liable to a fine if a cow is prone to spoil the produce of the field. Dr. A.M. Sastri also dilates upon the topic and to him, *gomanta* means the person possessed of kine or the person owning a mountain. *Gomins* basically, are owners of the kine as milk-vendors or watchguards of the granaries. The portion of *Mahābhārata* mentioning *Gomins* are later additions posterior to the epoch of Manu whose *Smṛiti* appears to be the source of inspiration for these. The present day Gorakhas seem to have started their career as *Gomins* in the past.—P.G.

210. Shastri, Ajay Mitra :- *Varāhamihira : Fresh Light on the Name*.

HSAJ, III, Nos. 1-2, 1988, pp. 135-142.

Varāhamihira commands the highest reputation in the field of Indian astronomy and astrology. However, his name with combination of two components has posed an enigma to the medieval and modern writers and the author has offered an elevating and fresh light on the name. The learned author has furnished legendary and laboured explanations. According to the late Jain tradition he was the brother of Bhadrabahu and contemporary of king Nanda. In his *Prabandha-cintāmaṇi*, the Jain author relates the story of the lion who assumed the real form of sun-god and keeping him in his custody for a year etc. The second theory states about extraordinary knowledge of astrology and king Vikramāditya conferred on him the title *Mihira* etc. The last theory pleads about his ancestors and states that he was a scion of Iranian Magi priests who settled in India.—D.D.K.

211. Shrigaonkar, Varsha S. :- *Mahānavamī Festival in Vijayanagara Kingdom.*

VII, XXX, Pts. 1-2, 1992, pp. 143-146.

Navamī in Navarātri is one of the most important festival of the Hindus. In the medieval times, the tradition of celebrating of *Navamī* appears to be well established in the Vijayanagara empire. The writings of the foreign travellers who visited Vijayanagara empire provide descriptions of the same. In those days it was called *Mahānavamī*.

Nocolo di Conte, an Italian traveller, visited the empire of Vijayanagara around 1470 A.D. Domingo Paes, a Portuguese who visited this state in 1522 A.D. wrote that the festival of *Mahānavamī* fell on the 20th September, but the actual festivities and feasts began on the 12th September. They have given a true picture of all the important functions on this day.—D.D.K.

212. Shrimali, Govinda Lal :- *Jaisalamera Durga para Rāvala Jagamāla kā Ādhipatya (King Jagamāla's Victory over Jaisalmera). (Hindi).*

Śod. Pat., XXXIX, No. 4, 1988, pp. 70-73.

The paper deals with the memorial pillar indicating Mahārāja Jagamāla's victory over Jaisalamera. It also expresses curiosity about Jagamāla. Is he the same Jagamāla who was the eldest son of Rāvala Mallinātha. According to it, this memorial contradicts the traditional historical facts about Mahārāja Jagamāla's victory. The paper renders this evidence untenable on the basis of various evidences presented in it.—I.S.

213. Shrimali, Govinda Lal :- *Kyā Vikramī Saṃvat 1212 men Jaisalamera kī Sthāpanā Sambhava hai? (Is The Establishment of Jaisalmera Possible in 1212 Vikramī Saṃvat. (Hindi).*

Śod. Pat., XXXIX, No. 1, 1988, pp. 75-76.

This paper presents before the reader a brief contradiction about the possibility of Jaisalamera having been founded in Vikramī Saṃvat 1212. This contradiction is based upon various observations, which have got due support of historical evidence behind them. On the basis of these

observations it believes the time of the foundation of Jaisalamera to be considerable.— K.R.

214. Singh, Mahendranath :- *Pāli-Bauddha-Sāhitya men Varṇita Mahājanapadakāla* (*Mahājanapadakāla as Depicted in Pāli-Bauddha-Literature*). (Hindi).

Śod. Pat., XL, Nos. 3-4, 1989, pp. 94-99.

The paper presents before the reader a brief account of Mahājanapadas described in Pāli-Bauddha-Literature. They are, Aṅga, Magadha, Kāśī, Kauśala, Vajjī, Malla, Cedi, Vatsa, Kuru, Pāñcāla, Matsya, Śūrasena, Āsmaka, Avanti, Gāndhāra and Kamboja.— K.R.

215. Sircar, D.C. :- *The Kamboja Rulers of Bengal*.

AB, 1982, pp. 107-112.

Two copper-plates grants of king Nayapāla of the Kamboja clan were discovered in the villages — Irda and Kalanda in Orissa. The donor of the grants is represented as the younger brother of king Narayanapala and as a son of king Rajyapala and queen Bhagyadevi. Both the grants were issued from the city Priyaṅgu the capital of the Kambojas. The dominions of the Kambojas were South-Western part of Bengal together with atleast a part of the Balasore region of Orissa. The plates, seem to be of the latter half of the 10th century A.D. Another epigraph of the Kamboja clan is the Bengarh (Dinajpur District, Bangladesh), it is dated 966-67 A.D. Tibetans were the ancestors of the Kambojas.— D.D.K.

216. Sobhanan, B. :- *A Forgotten Rebellion of Bomatarauz*.

Jl, XI, Nos. 1-2, 1983, pp. 255-257.

Bomatarauz, the poligar of Guddikota in the Bellari Zillah rebelled against the British authority in 1828 A.D. This paper has attempted and information from a source-material unexplored hitherto. Following the establishment of British hegemony the poligars were reduced to object poverty and starvation. In 1804 Gudikota was absorbed in the domain of East India Company. The demand of monthly pension put forward by the Poligar was rejected. He finally, after suffering great miseries, in 1828 collected number of poems and rebelled against the authority of East India Company when its power was at its Zenith.— R.S.

217. Sobhanan, B. :- *Temple Entry Movement in Malabar*.

Jl, XI, Nos. 1-2, 1983, pp. 139-152.

In Malabar the *Avarṇas* like Ezhavas, Tiyaṣ, Mukkuvas, Aryas, Pulayas and Parayas were regarded as non-caste Hindus. The Brahmins and the Kṣatriyas like Mayars formed the *Savarṇa* or caste Hindus. The non-caste Hindus were generally regarded as untouchables, unapproachables and even unlookables. They were subjected to several social disabilities and considered as polluting communities during the last two centuries. In spite of the best efforts of the social reformers and Christian missionaries these social disabilities continued up to the early decades of the 20th century. The non-caste Hindus were strictly prohibited to enter into the Brahmanical temples. The author has discussed the temple entry movement led by the people of Malabar. After great struggle the Malabar Temple Entry Act-1938 came into force. It granted equal rights to all classes of Hindus in Malabar in matters of worship and the use of the public taps, wells, tanks, rest houses etc. The author has elaborately described the whole movement in a systematic order.— R.S.

218. Sohoni, S.V. :- *Śrī Harṣa and Sindhudeśa – Bāṇa's Testimony*.

JOIB, XXXVIII, Nos. 1-2, 1988, pp. 63-72.

This is a very significant paper as it, for the first time, makes full use of two significant remarks, made by Bāṇa regarding Sindhudeśa. Harṣa's father viz. Prabhākaravardhana is said to have exerted political influence, which caused fever to the ruler of Sindhudeśa (Sindhu-Rāja-Jwarah). In another observation, Śyāmala is said to have started that Harṣa, having pounded the king of Sindhudeśa, made his Lakṣmī, i.e. wealth his own. The expression consists of the action of Puruṣottama in winning over Lakṣmi from the ocean and Harṣa snatching the riches of the king of Sindhudeśa. A closer inspection of the available information in *Chachariāmā* supports the enthusiastic descriptions given by Bāṇa of the role of Prabhākaravardhana as well as of Harṣa in the political affairs of Sindhudeśa. Prabhākaravardhana was the contemporary of the Rai Dynasty's ruler before 607 A.D. and Harṣa between 607 and 622 A.D. Chacha and Harṣa were contemporaries between 622 and 647 A.D. Another point which is to be noted is that the undefeated enemy of Harṣa, viz., Pulakeśi admits that Harṣa was Sakala-Uttarāpatheśvara, the

lord of the entire North. Bāṇa's references suggest indirect control or interference, specially, in regard to Prabhākaravardhana's role. The ruler of Sindhudeśa was put without taking resort to any warfare as such, into that state of mind and body which results from an otherwise invisible, yet palpable onset of fever. As regards Harṣa he seems to have consolidated his position during the first 16 years of his rule in the east, and it is after 622 A.D. that he, with his ample resources to build a vast military machinery was free to employ it in the west. By many turns of the churning road by Harṣa as the word *Pramathya* indicates, the treasury of the ruler of Sindhudeśa (Chacha) was depleted. — P.G.

219. Somani, Ramvallabha :- *Hāḍā Rājvaṃśa kī Utpatti (The Origin of Hāḍā Royal Dynasty)*. (Hindi).

Śod. Pat., XXXIX, No. 4, 1988, p. 74.

This paper deals with the birth of Hāḍā royal dynasty. After taking into consideration it concludes that *Surjanacharita* composed in 17th century is an authentic book on the history of Hāḍās. Hence, the date of birth of Hāḍā royal family mentioned in this book is appropriate.— K.R.

220. Somani, Shashi :- *Sūrasīṃha-vaṃśa-Prāśasti men Prācīna Rāṭhaura Vaṃśa (Ancient Rāṭhaura Dynasty in Sūrasīṃha-Vaṃśa-Prāśasti)*. (Hindi).

Śod. Pat., XL, Nos. 3-4, 1989, pp. 105-109.

This paper presents a brief account of Rāṭhaura Dynasty as described in *Sūrasīṃha-vaṃśa-Prāśasti* composed by Mādhava Bhaṭṭa son of Harnatha Tripathi in Śaka-saṃvat 1777. This eulogy makes a mention of 135 kings before Rao Sīhā. According to it, the Rāṭhauras and Gahadavālas belong to the same dynasty. But the present author argues that the history does not agree to it. They have been treated to be the same on the basis of *Prithavi-Rāja-Rāso*. Possibly, the writer committed a mistake on this ground. This eulogy is significant from the historical point of view.— K.R.

221. Sullere, S.K. :- *Prācīna Bhāratīya Rājawaṃśon ke Vaivāhika Sambandha (Matrimonial Relations of Ancient Indian Royal Dynasties)*. (Hindi).

Śod. Pat., XLI, Pt. 4, 1990, pp. 5-14.

The paper provides a brief chronological account of the matrimonial relations of the ancient Indian Royal Dynasties on the basis of various authentic sources from Vedic age to Mauryan age. It also makes a mention of the quotations from various historians and foreign writers like Curtious. It also bears a reference about the polygamy prevalent among those days. The main and important kings preferred to are Pāṇḍu, Dhṛtarāṣṭra, Prasenajit, Candragupta Maurya and Aśoka.—K.R.

222. Vyas, Gopal :- *Rāṇā Rāj Singh Kālīna Ārthika Tathya (Economic Facts of the Time of Rana Raj Singh). (Hindi).*

Śod. Pat., XXXIX, No. 3, 1988, pp. 42-54.

The paper deals with certain economic facts during Rāṇā Rāj Singh's reign from 1656 to 1662. No classification of Raos is available in the account books of Rāṇā Rāj Singh. The special mention of Cūṇḍāvata clarifies that this caste had a respectable social status. Different tables regarding revenue can help in guessing the economic facts during Rāṇā Rāj Singh's reign. The existence of *Rakhvālī* system present in his reign also comes to light from account books. It also throws light on contract system for increasing the income of some areas. The paper concludes with the remarks that Śakatāvata landlords were economically weak that resulted in breeding Cūṇḍāvata and Śakatāvata conflict during the reign of Rāṇā Amar Singh II. Rāṇā Rāj Singh's reign seems to have been the prosperous age due to balance between political and economic powers.—K.R.

VII-INDIA AND THE WORLD

223. Ahmed Maqsood :- *The Arabic Printing Press in Turkey and the Arab East*.

JOIB, XXXVIII, Nos. 1-2, 1988, pp. 83-90.

An Arabic printing press was set up and started working in 1514 in the reign of Leo X (1475-1521), the credit for its invention goes to some extent to Pope Julius II (1443-1513) who appreciating the need ordered someone to invent it. In the middle of 16th century A.D. Āstānah (Turkey) witnessed the introduction of the above press, but its establishment failed to win the favour of orthodox Moslems and could not serve there a long time. Its foundation in Turkey became possible only in 1728 when Ibrāhīm and Saīd completed the casting of letters.

The first Arabic press in the Arab East appeared in the monestry of Qazhayy. It was perhaps introduced from Rome by one of the Lebanese scholars who studied there, produced in 1610 the Psalms in the Syriac language in Arabic written in Syrac characters (Garashūnī). The paper gives details of so many other presses, which were introduced later on. A new type, American Arabic was cast by Eli Smith, a pioneer of American missionaries and a project of translation of Bible in neo-classic Arabic was major event. It was through Lebanese emigrants that the art of Arabic printing spread all over the world. — P.G.

224. Bailey, H.W. :- *The Iranian Word Vana 'Blue'*.

Rm, XVI-XVIII, 1984-86, pp. 7-8.

Among the many words, which Iranian has kept in common with the more westerly Indo-European languages is the word *Vana* 'blue'. It is found in the plant name Zoroastrain Pahlvi *vanafšak* 'violet', new Persian *banafšah*, and Parthian loan-word in Armenian *manoušak*.

The simple word is in Armenian *vani* 'crystal' adjective *vaneay*, and in compounds *Vana-goyn* from Iranian. *Vana-gauna* - meaning "of crystal colour", and *nana k 'ar'* meaning 'stone of blue colour' tourmaline. From the word *ap*-'water' in Iranian-ossetic (modern Alanian) *āvgä*, plural *āvgutä*, and *āvgitä* 'glass', iron 'āvg' etc. The author has not made an attempt to trace it in Indo-Āryan source. — D.D.K.

225. Choudhury, P.C. :- *Indo-Mongol Contact in South-East Asia*.

AB, 1982, pp. 113-122.

India and Mongolia met in South-East Asia in the pre-historic and historical times. They met in Indo-China, which included Burma, Siam, Malay Peninsula, Laos, Cambodia, Cochin-China, Annam and Tonkin. They also met in North-Eastern India under the nomenclature of the Indo-Mongoloid racial types, contributing to one composite cultural zone, the Indonesian.

The most primitive inhabitants of Indo-China belonged, however, to the Melanesian group, followed by the Indonesian, represented by the Chams, the remnants of a dominant people that came under the influences of Indian migrants. This was followed by Mon-khmer group who settled in Cambodia, Cochin-China and Laos. Similarly a large number of groups settled in different colonies in South-East Asia. Invasion of Chengiz Khan and Kublai Khan and their mixing with Indian culture has been discussed. — D.D.K.

226. Dehiya, B.S. :- *Aryan Tribals In West Asia*.

VII, XXVI, Pts. 1-2, 1988, pp. 219-249.

See Under Sec. VI.

227. Kaul, Advaitavadini :- *Introduction of Buddhism in Central Asia*.

VII, XXVII, Pts. 1-2, 1989, pp. 79-86.

Teachings of Buddha in Syria, Egypt, Macedonia, Cyrene and Epirus were got preached by Aśoka, through various missions. There are evidences, both epigraphical and archaeological to show the spread of Buddhism in Kandhar East Turkestan. Traditional accounts mention the introduction of Buddhism in northern Afganistan and Khotan. Literary sources are preserved to show the spread of Buddhism in Western Turkestan, Khorasan, Persia, Iraq, Mosul and upto Syria as stated by Al-Biruni (10th century A.D.). Buddhism seems to have been primarily brought to Eastern Turkestan particularly its northern areas, i.e., Kashgar and Kucha, by way of Western Turkestan. It reached Tibet comparatively much later, in view of geographical isolation and difficult approach. Western Tibet was colonized by Indian, as early as the second century B.C. and Buddhism reached Western Tibet after the third or fourth Buddhist council. The teachings reached China via a route along the Northern and Eastern Tibet regions through which Indian Paṇḍits

travelled China. Eastern Tibet came into contact during 4th century A.D. Buddhism became effective faith in Tibet.—P.G.

228. Levitt, Stephen Hillyer:—*Miniature Paintings from India in the New York Public Library.*

HSAJ, III, Nos. 1-2, 1988, pp. 192-198 (+3 figures)

See Under Sec. II.

229. Lokesh Chandra :—*The Letter A in Sino-Japanese.*

HSAJ, III, Nos. 1-2, 1988, pp. 175-186.

See Under Sec. IX.

230. Mukharjee, B.N. :—*The Date of The Earliest Evidence of an Overland Route for North-Eastern India's Communcation with China.*

AB, 1982, pp. 172-182.

Assam had from very early period socio-economic and cultural relations with South-East Asia and China. Among the route of communication through which such relations fructified, the most important was the overland route leading from the valley of Assam, and through north Burma to Yunnan in South China. It is claimed that "the earliest reference to the Assam-Burma route is found in the account of Chang Ch'ien", datable to the second century B.C. According to the Shih-chi of Ssu-ma Ch'ien and Chien Han-shu of Pan ku, Chang Ch'ien was sent by the Han emperor on a mission to the Yurh-chih country in the period of Chien Yuan, i.e, about 128 B.C. Three different routes from India to China are furnished in this paper. — D.D.K.

231. Pou, S. :—*Prakrit Loan-Words in Old Khmer.*

Rm, XVI-XVIII, 1984-86, pp. 259-268.

The Cambodian language, or Khmer, contains a large number of Indo-Aryan words other than Sanskrit, besides the Sanskrit loan words proper. Modern lexicographers, who compiled the first great Cambodian Dictionary, *Vacanānukram Khmer* (first published in 1938 by the Buddhist Institute in Phnompenh (capital of Cambodia). We know very little about the popular religious beliefs and rituals prior to the dawn of Theravāda in Cambodia. As far as Indo-Khmer contacts are concerned, historians have asserted that Indians came from all parts of India and

Ceylon, and the Brāhmaṇa played their role amidst the national elite. Eminent epigraphists George Coedes, Dr. K. Bhattacharya etc. have revealed that Indians had business relations and some of them were married into Khmer families. A list of Khmer and Indian words have been appended to furnish the link of Cambodia with Indians. — D.D.K.

232. Sharan, Mahesh Kumar :- *Kambuja Polity : Indian Origin*.

VII, XXIX, Pts. 1-2, 1991, pp. 217-233.

Kampuchea, Cambodia or the Khmer Republic is a country where Hindu state of Funan was flourishing at the time of beginning of the Christian era. Brāhmaṇa Kaundinya (in Chinese Hun Tien) an Indian Brāhmaṇa got divine inspiration in his dreams and as directed by supernatural, set off, for a voyage. After some struggle he became the ruler of Funan. From 1st century A.D. to the fall of Angkor dynasty, in the year 1431 A.D. Cambodia was in close contact with India.

Of all the ancient Hindu Kingdoms established by Indian settlers in South-East Asia, the kingdom of Kampuchea offers an example of unique achievement of Indians in the field of culture, language, literature, religion, philosophy, polity and art, Sanskrit was the state language. All the names and administrative posts were according to Indian texts.— D.D.K.

233. Sharma, Champa:- *Perso-Arabic Words in Dogari : A Comparative Study*.

VII, XXVI, Pts. 1-2, 1988, pp. 114-121.

The paper highlights the sources of the arrival of Perso-Arabic words in Dogari as well as the phonetic changes that occurred in the adoption of many of the Perso-Arabic words. Dogras learnt and adopted Perso-Arabic words through the personal contacts with the Sufi saints and Pirs and Faqirs of Arab and Persia who came and settled in the various parts of Jammu region in Khāngāhs or Khānkahs. Sufism gained popularity in Duggar and a large number of Hindus became disciples of these saints.

Persian language enjoyed royal patronage during the period of Dogra rulers - Mahārāja Ranjit Dev and Ranbir Singh. During the reign of Pratap Singh, Dogari, which also earlier was being used along with Persian, was replaced by Urdu as the official language. Being Persio-

Arabic base, Urdu caused to enter a large number of Perso-Arabic words in Dogari.

The first recorded translation from Persian into Dogari was a small-sized book named *Rājāwalī*, which was originally got written by Dara-Shikoh. Later on, Mahārājā Ranbir Singh got the *Mahābhārata*, the *Bhagavadgītā* and the Upaniṣads translated into Persian. Similarly Persian works were also translated into Hindi and written into Devanāgarī and Dogari scripts. *Gulestan* of Persian poet Sāādī was one of such books. After independence, many writers of Jammu, who earlier used to write in Urdu, switched over to writing in Dogari and thus many Persian Arabic words being used in Urdu found place in Dogari and enriched it.

Persio-Arabic glottal sounds, i.e., k, kh, g, lost their phonic status in Dogari and are represented by Velar sounds k, kh, g further, the y (z also) and v sounds of the adopted forms of Perso-Arabic words changed to j and b in Dogari, as regards other phonetic changes, the initial short-vowel sound of Perso-Arabic words is dropped in Dogari when it is followed either by long vowel sound or compound consonant. In the triphthongal syllabic structure of Dogari, the first long vowel *a* either loses its length or disappears. In the morphological structure Dogari two syllables within long vowels do not occur consequently. Initial consonant Elision, Medial consonant Elision, change of 'g' into 'k', change of 'd' into 't' and 'b' into 'p' and 'z' into 'c' are other phonetic changes in Dogari. Final 'h' sound is changed in high falling tone in Dogari — P.G.

234. Thakur, Upendera :- *Indian Brāhmaṇa Missionaries in Siam*.

Rm, XVI-XVIII, 1984-86, pp. 391-406.

The prospect of acquiring wealth tempted the Indian traders and merchants to explore unknown territories beyond their frontiers. The lands and islands beyond the sea and hills on the east were reputed to possess fabulous quantities of gold and precious minerals, which enamoured the Indian merchants who reached various places in South East Asia during the first three centuries of the Christian era. Thereafter some Buddhist and Brāhmaṇa missionaries, adventurous Kṣatriya princes and enterprising emigrants sailed from India and settled in Burma, Vietnam etc. They introduced Indian customs, manners, religion and philosophy, rituals, fine arts and polity. A vivid description of their achievement is available in this article. — D.D.K.

VIII- LAW, POLITY AND ADMINISTRATION

235. Agarwala, Binod Kumar :- *Nozick on Social Justice*.

JICPR, V, No. 2, 1988, pp. 1-14.

Robert Nozick, in his *Anarchy, State and Utopia* has maintained that the function of the state should be limited to the protection against force, theft, fraud etc. It should not violate person's right not to be forced to do certain things. Such a minimal state is inspiring as well as right.

This paper concentrates on Nozick's arguments against the use of state power to achieve social justice. In Nozick's view, it is not legitimate to raise the question of distribution or redistribution. "There is no central distribution, no person or group entitled to control all the resources, jointly deciding how they are to be doled out." For acquisition Nozick considers it legitimate for a person to acquire things by his own labour. For transfer Nozick accepts gifts, exchange and bequest as the legitimate modes. Besides, he also accepts the principle of rectification of injustice of holding. Nozick holds that goods are distributed by the rules of market and it is not the responsibility to force the distribution or redistribution coercing some people to pay taxes out of their hard-earned money for the welfare of other persons. In this view, it would amount to forced labour. According to him, there is no more a distributing or redistributing of shares then there is a distributing of mates in a society in which persons choose whom they shall marry.

However, Nozick's arguments against the social justice to be governed by the government are not as sound as they appear to be. Even the analogy given above is misleading. First, sex is not a commodity. Secondly, if sex is a commodity as in the case of prostitution, the question of redistribution will arise there too. The question of the division of the social benefit and the question of allocation of the shares of the division are two distinct questions regarding social justice. However, Nozick has paid more attention to the question of allocation. — B.L.S.

236. Paranjpe, Meenal:-*Importance of the Espionage System in Kautilya*.

JASB, LX-LXI, 1985-86, pp. 95-102.

Sporadic traces of espionage are available in the Vedic literature and the epics. The following quote, from *Mahābhārata*, indicates the

utmost importance given to the espionage system and secrecy of the counsel for the proper running of the state —

'A kingdom is said to have its roots in spies and secret agents and its strength is said to lie in secret counsels of the policy.' The most important is the espionage system as described and advised by Kauṭilya. It is for the first time we find an espionage network fully discussed and we come across the classification and categorization of the various spies and their functions. It is for the first time that various espionage institutions are discussed and their relationship among themselves has been furnished in detail. A short history of espionage in some foreign countries also has been given in this article. — D.D.K.

237. Parthsarathy, R. :- *Law and Social Change*.

Jl, XI, Nos. 1-2, 1983, pp. 241-253.

This article forms the excerpts from a speech of the author. The author has discussed the topic through some sub-headings, such as — issues; unjustified criticism against law; many faces of law; social change; social Engineering; challenges to law and social changes; legal costs of social change and law helpless in a society with two faces of Mr. Jeekyll and Mr. Hyde.— R.S.

238. Rao, B. Seshagiri :- *No-tax Campaign in Guntur District— Unique Episode in the Freedom Movement*.

Jl, XI, Nos. 1-2, 1983, pp. 37-44.

The old Guntur district, which is very rich in commercial crops like turmeric, sugarcane, tobacco and cotton, played remarkable role in the nation's struggle for political and economic emancipation from British imperialism. This district was the epi-centre of political storms like Paland Forest Satyagraha, Chirala-Perala people's struggle against the imposition of a municipality and no tax campaign during the non-cooperation movement of 1921-23. The resignation of officers and the formation of a volunteer corps called the Santi Sena gave great impetus to this campaign and the stage was set for no-tax movement. It was total in Guntur district till the middle of Feb. 1922 when Gandhi ji advised its suspension till he experimented it himself in Bardoli. During this period there was a battle royal between the people of Guntur on one side and the government on the other. The government deployed artery and stationed a detachment of Governor's bodyguard. Spontaneous violence was

controlled by the organized non-violent non-cooperative political programme of congress leadership so that the whole movement can be fought within the framework of nationalist ideology. However in Zamindari areas and Ryotwari areas the movement was led by peasantry itself with a different ideology. All sections of the people, preferring their cast distinctions, whole-heartedly plunged into the struggle. The clouds of lethargy and indifference, which have been hanging over the peasants were substantially removed. They were as much prepared as the student and the teacher, worker and the vakil to suffer and sacrifice for the country.— R.S.

239. Sharan, Mahesh Kumar :- *Kambuja Polity : Indian Origin*.
VII, XXIX, Pts. 1-2, 1991, pp. 217-233.
See Under Sec. VII.

IX – LINGUISTICS AND GRAMMAR

240. Ananthanarayan, H.S. :- *Tolkāppiyam and Aṣṭādhyāyī – A Comparative Study.*

Rm, XVI-XVIII, 1984-86, pp. 479-490.

Tolkāppiyam came into existence in Tamil tradition after the latter had gained an intimate contact with the Sanskrit grammatical system. The Pāṇini's language does not show any trace of contact with Tamilians and their culture. The commentator says that this grammar is full of *Aintiram*, which they take as a reference to *Aindra* grammar. Dr. Burnell also accepts this verdict. This Tolkāppiyam, he added, is closely related to Kātantra, to Kaccāyana's Pāli grammar and to Prātiśākyas, all of which are offshoots of the Aindra school of grammarians.

Tolkāppiyam is written in verse-cum-sūtra style, having three *atikārams* (sections), total of sūtras being 1611, while Pāṇini's grammar has 3983 sūtras. Tolkāppiyam is dated 2nd century B.C., while Pāṇini is generally placed in the 5th or 6th century B.C.— D.D.K.

241. Ahmad Maqsood :- *The Arabic Printing Press in Turkey and the Arab East.*

JOIB, XXXVIII, Nos. 1-2, 1988, pp. 83-90.

See Under Sec. VII.

242. Bhat, M.S. :- *Text Critical Problems of Haradatta's Padamañjarī, A Commentary on Kāśikā.*

JASB, LX-LXI, 1985-86, pp. 62-66.

The *Kāśikā* is the earliest running commentary on Pāṇini's *Aṣṭādhyāyī*. Traditionally it has been ascribed to Vāmana and Jayāditya. The author of the *Kāśikā* commentary have diligently utilized the *Cāndra Vyākaraṇa* although they never actually mention it. The earliest commentary *Nyāsa* on the *Kāśikā*, is the work of Jinendrabuddhi (8th century A.D.) and another prolific commentary entitled *Padamañjarī* on it is by Haradatta who flourished in the 12th century A.D.

The *editio-princeps* of *Padamañjarī* was brought out by Pandit Damodar Sastri Bharadwaj (at Banaras in 1888-1899), which was reprinted by E.J. Lazarus & Co. in two vols. in 1895-1898. The next

edition of the *Kāśikā* with the commentaries *Nyāsa* and *Padamañjarī* was brought out by Swami Dvarikadas Sastri and Kaliprasad Sukla in 1964-1965. But all the works bristle with grammatical aberrations narrated in this paper. The author concludes with the remarks that 'from the foregoing it would be amply clear that the text of the *Padamañjarī* must be subjected to a very thorough critical examination and the dross in the form of corrupt readings, citations must be purged before it is made a subject of study for the history of Sanskrit grammar'. — D.D.K.

243. Bhat, R.N. :- *Kashmiri Spatial Deictics : A Study*.

VII, XXVIII, Pts. 1-2, 1990, pp. 64-74.

English *here/there*, Hindi *yahān/vahān*, *idhar/udhar*, Punjabi *ithel/uthe*, Tamil *inke:/unke:* and so on allow a two way demarcation, proximal vs. distal of the place under reference, Kashmiri on the other hand, provides a three way demarcation proximal, non-proximal, non-distal (yonder) and distal : we find :

<u>Yeti</u>	<u>hoti</u>	<u>tati</u>
Here	yonder	there
(proximal)	(non-proximal)	(distal)
	(non-distal)	

Exp. I. Yeti/Tati chi sakḥ bero : zḡḥ : ri :

Here/there is much unemployment

2. yeti/hoti/tati cha ja : n saphḥ yi :

here/yonder/there is good cleanliness.

In 1-2 The place under reference could be a country, a city, a village or a room etc. Kashmiri provides another set of adverbials, which indicates exact location. Similarly, a large number of other groups has been discussed in this article indicating peculiarities of Kashmiri spatial deictics. — D.D.K.

244. Burrow, T. :- *On the Derivation of the Sanskrit Word Nimitta*.

AB, 1982, pp. 51-55.

In his treatment of this word in his etymological dictionary of Sanskrit M. Mayrhofer lists the usual meanings, namely (i) cause, motive, reason (ii) sign, omen, and (iii) butt, target, but leaves the derivation as uncertain. E. Leumann posited a root *miz-mig* corresponding to the root in Khotanese *na-majs* 'to blink' and a development *nimikta* – *nimitta*. H. Peterson has compared with GK "meteo" "to seek" etc. Different other meanings have been suggested.

The *Śvetāśvataropaniṣad* suggests the meaning of *nimitta* as, cause, is clear, and the Pāṇini grammar also agrees with this meaning.—D.D.K.

245. Chattopadhyay, Sukumar :- *On Some Onomatopoeic Words in the Nirukta-The Source of the Bow-Wow Theory.*

VII, XXVI, Pts. 1-2, 1988. pp. 79-88.

Yāska was aware of the onomatopoeic theory or so called bow-wow theory, yet he was not a blind supporter of the theory. Yāska's various references to onomatopoeia indicate that it takes an important part in the formation of language. It is not known why Lakshman Sarup says "According to Yāska onomatopoeia does not play any important part in the foundation of language." The paper discusses two types of vocables, some are purely onomatopoeic, and others are related with the natural sound as in the *Nirukta*. Among the purely onomatopoeic vocables, the word *kāka* meaning crow is from *kā-kā* sound, the word *kitava* meaning gambler is traced from the repetition of the sentence as *kim tavāstīti* (what have you got to stake); the word *kṛkavāku* denotes the familiar bird cock, which declares the time of the day by its calling *kṛka-kṛka*; the word *ciścāṅkṛmoti* (an epithet of the arrows) has its origin from the sound like *ciśca ciśca* which arises from the arrow when it is taken from quiver; the vocable *jajjhati* is onomatopoeic because of the rushing waters producing the sound *jajjha-jajjha*. Yāska has given three etymologies of the vocable *dundubhi* of which two are of onomatopoeic origin. The *nad-nad* sound of the river gives the word *nadī*. Yāska explains *śakuni* from natural sound *śāk śāk* of the bird. The vocable *adhrigu* is so called for its repetition of the word *adhrigu* in the *praiṣamantra*. The paper discusses ten other vocables, which are of secondary onomatopoeic origin. From this study, a clue is derived that the origin of some verbal roots can be traced to the imitative process.—P.G.

246. Chaubey, B.B. :- *Vaidika Chandovijñāna.*

VII, XXIX, Pts. 1-2, 1991, pp. 37-59.

Chandas plays a very important role in the Vedas to explain the nature and functioning of the universe as envisaged by the Vedic ṛṣis. Now we are accustomed to take *chandas* as meaning simply metrical

compositions and accordingly, translate it in English as metre. The authors of the Brāhmaṇas call *mantras* as *chandas* and they are quite acquainted with the rules of syllabication applied in the composition of mantras, viz; *Rk*, *Yajus* and *Sāman*, but at no place they have missed the correct and real implication of *chandas*. The number of the Vedic *chandas* is only seven, viz; *gāyatrī*, *uṣṇik*, *anuṣṭup*, *bṛhatī*, *pañkti*, *triṣṭup* and *jagatī*. The author has given a detailed list of all sub-varieties of the seven *chandas* with their *padas* and syllables, also the two classes of *atichandas*, their deities, colours etc. in the title. — D.D.K.

247. Dash, Subas Chandra:—*A Note on Avayavaśakti vrs. Samudāyaśakti*.
VIJ, XXVII, Pts. 1-2, 1989, pp. 103-108.

The present paper concentrates only on the primary relationship through which the primary meaning of a word or a sentence is known. Out of the four types of primary relations in Nyāya system (Yoga, Rūḍhi, Yogarūḍhi and Yaugikarūḍhi) the discussion here is restricted to the first two types only. The paper discusses the terms *avayava* and *avayavī* as well as *samudāya* and *samudāyin* according to Naiyāyikas and Mīmāṃsakas first. The Nyāya concept of *avayavaśakti* and *samudāyaśakti* is quite similar to the Mīmāṃsakas concept of *avayavaprasiddhi* and *samudāyaprasiddhi*. *Yaugikārtha* and *Rūḍhārtha* are based upon *anvayaprasiddhi* and on *samudāyaprasiddhi* respectively. *Avayavaśakti* is used in the sense of relation, which expresses the primary meaning of a word. This refers to the definition of Yoga 'etymological relation' which is applicable to the component parts of a word. And the word expressive of this kind of relation is called *yaugika* category of words like *pācaka* etc. Here the meaning of this word is known from the verbal root 'pac' to cook', in the suffix 'aka' signifying the agent of the action of cooking. Hence through *avayavaśakti*, one gets the etymology of a word. *Samudāyaśakti* refers to the definition of *rūḍhi* (conventional relation) which is applicable to the whole word without any reference to its parts and the word expressive of this kind of relation is called *rūḍha* category of words like *go*, *aśva*, *ghaṭa*, *paṭa*, *kuśala* and *pravīṇa* etc. The *avayavaśakti* does not work when there is *samudāyaśakti*. However there are certain words, where both the relations *yoga* and *rūḍhi* are used simultaneously, these relations are

called *yogarūḍhi* (etymologico-conventional) and *yaugikarūḍhi* (both etymological and conventional). — P.G.

248. Dash, Subas Chandra :- *Śaśadhara's Arguments in Favour of Yogarūḍhi*.

JOIB, XXXVII, Nos. 3-4, 1988, pp. 333-338.

The technical terms like Yoga and Rūḍhi were a frequently used by various authors in different systems, but nobody had made a categorical assertion for their meaning. It was Śaśadhara (12th century A.D.) the celebrated author of the *Nyāya-Siddhānta-dīpa*, who introduced the Yogarūḍha etc. category of words for the first time in Nyāya system. According to the Navya-Nyāya system, the words are generally divided into four classes namely (1) Yaugika — etymological (2) Rūḍha — conventional (3) Yogarūḍha — etymologies conventional and (4) Yaugika Rūḍha — both which could be taken as etymological or a conventional : these have been discussed in this paper with requisite examples.—D.D.K.

249. Datta, Indrani :- *Aspectual Gleanings in Sāyaṇa's Commentary on the Ṛgveda*.

VII, XXVI, Pts. 1-2, 1988, pp. 12-18.

Of all the grammatical elements discussed by Sāyaṇa in his documentary of the *Ṛgveda*, one grammatical point is very important to mention that Sāyaṇa has not always given the synonymous meaning of a perfect tense (i.e. *liṭ*) in perfect tense or in past tenses. This fact, though apparently seems to be casual, is very important from the point of view of the linguistics. It shows Sāyaṇa's insight of a linguistic phenomenon, known as 'aspect', which is a subject of the author's study in this paper. If Sāyaṇa gives that meaning of *liṭ* in present tense (e.g. *dadarśa* = *paśyati*, etc.), he must have meant that in those cases the perfect has lost its past meaning, but signifies a present meaning, Sāyaṇa must have done this from this point of view of context. Any interpretation of the Vedic verses must be based on the context, which tells us whether the perfect in some particular context can be used in perfect tense or in present tense. Indrani Datta elaborates the point, gives examples from the *Ṛgveda* X.121.1, X.71.4, IV.13.5, VII.77.1, I.35.7, I.165.2, II.28.4, and X.55.5. The last

quoted mantra is very interesting citation where all, the perfect forms express a present emphatic meaning. Sāyaṇa's interpretation of the *liṭ* forms in the above quoted mantras in the present tense is perfectly in consonance with the actual meaning of all these passages. Though the idea of 'aspect' can be gleaned out from the aphorisms of Sanskrit grammar, linguistically it is very recent development, however, Sāyaṇa hinted at this point some six hundred years ago in his interpretations of the Ṛgvedic passages. The present paper offers some explanation of these perfect forms of the RV aspectually. — P.G.

250. Goswami, Ashok Kumar :- *On the Concept of Eternity of Śabda*.
AB, 1982, pp. 167-171.

The Mīmāṃsakas, the Naiyāyikas and Vaiyākaraṇas have a discord among themselves regarding the basic nature of *Śabda*. The Mīmāṃsakas were very much careful in asserting the eternity of *Śabda* and the Vedas too. Dr. Radhakrishnan, Dr. Ganganath Jha, Kumar Bhalla and his followers, and the Prābhākaras also advocate, the eternity of *Śabda*. They hold that there is no such thing as mere *dhvani*. All sounds come to be heard in the same letters only. Despite differences in the opinion amongst themselves, grammarians may generally be described as the *Śabdānityatvavādin*s. They advocate the theory of *sphoṭa* which has been opposed by the Mīmāṃsakas and Naiyāyikas and their views have been presented in this title. — D.D.K.

251. Hook, Peter Edwin :- *Subject Versus Agent : A Study of the Kashmiri & Koul, Omkar Nath Phasal Verb Hye 'Begin To'*.
JOIB, XXXVI, Nos. 1-4, 1987, pp. 115-132.

Data are adduced from the Indo-Aryan language Kashmiri to show that analogous to dummy subject there exists a category 'abstract agent' which may appear when ordinarily *Sakarmaka* verbs are used in actions and events usually expressed by *Akarmaka* verbs.

Grierson, in his *Standard Manual of the Kashmiri Language* noted a peculiar feature of the phasal verb 'hye' to begin'. When the dependent infinitive was intransitive, the third person singular agentive suffix – appeared on the finite form of *hye* in ergative tenses, even when the subject of sentences was plural. He has given vivid examples to indicate the use of this word in Kashmiri language. — D.D.K.

252. Jha, Girish K. :- *Akaḥ Savarṇe Dīrghaḥ – Revisited* (Pāṇini- VI.1.10) VII, XXX, Pts. 1-2, 1992, pp. 45-50.

Pāṇini in his *Aṣṭādhyāyī*, has formulated morphological rules which are called 'Sandhi rules'. The rules of combination of letters are contained in Sandhi, Pāṇini's rule for lengthening is 'Akaḥ Savarṇe Dīrghaḥ'. He stipulates that when a simple vowel (*ak*) is followed by a homogenous vowel, the corresponding long vowel is the single substitute for both the precedent and the subsequent vowel.

Bhaṭṭoji Dīkṣita, the famous author of *Siddhānta Kaumudī* proposes to delete the term 'savarṇe' in the rule and suggests the new form of the rule for clarity i.e. 'ako-ki dīrghaḥ'. Nāgeśa (*Laghuśabdenduśekhara*), too, supports the view of Bhaṭṭoji Dīkṣita. Both have given examples to prove their sūtra but author of this article has refuted this change as it is incoherent.—D.D.K.

253. Joshi, S.D. & Roodbergen, J.A.F. :- *The Rejection of P.I.1.58 : A Confirmation of the Exclusively Positive Aspect of Sthānivadbhāva*. ABORI, Pts. 1-4, 1988, pp. 217-228.

P.I.1.58 — it says 'na padānta-dvirvacana-vareyalopa-svara-savarṇā-nusvāra-dīrgha-jaś-car-vidhiṣu' (*Sthānivadbhāva* "treatment like the original" does not apply when the question is of applying rules prescribing) operations regarding (1) the final of a *pada* (2) the doubling of consonants (3) the deletion of *ya* before (the suffix) *vara*, (4) accent (5) the substitution of a homogeneous sound (6) *anusvāra* (7) lengthening (8) the substitution of a *jaś* sound, (9) the substitution of a *car* sound.

The KV explains the purpose of the present rule by saying that *Sthānivadbhāva*, which over-applies the previous rule, is prohibited in connection with the operations enumerated. It then deals with these operations one by one, starting with "Kau staḥ" and unravelled this problem in detail. — D.D.K.

254. Kantawala, S.G. :- *Māyā : A Study in Semantics*. Rm, XVI-XVIII, 1984-86, pp. 171-176.

A language is a social institution and can be looked upon as made of several sub-systems, which may be classed, as central and peripheral. It is the latter that includes the semantic system and phonetic system. There is always a change in the meaning of a word, which is known as semantic change. The meanings also differ in their time-span. It is in this context that it is proposed in this paper to analyse and discuss the semantic vicissitudes of the vocable *māyā*. This word is traceable to the *Rgveda* wherein it occurs about ninety times and signifies: creative power, power of working miracles, wonders, mysterious, supernatural power of gods and demons; wiles, tactics, sorcery, witchcraft, magic etc.

According to *Nighaṇṭu* it means *prajñā* intelligence, resolve. In *Bhagavadgītā* it is used in the sense of creative power, power of delusion possessed by God etc. Similarly, it has different meanings in Sanskrit, Buddhist and Jaina literature.— D.D.K.

255. Kapila, Renu :- *Componential Analysis of Sanskrit Words Denoting "Happiness"*.

VII, XXXIII, Pts. 1-2, 1990, pp.99-110.

The author of this paper has made an attempt to explore the possibility of analysing the semantic structure of a set of expressions of 'happiness' in the Sanskrit language and to see how Componential Analysis (CA) fares in this unconventional field. CA is already well known for its fruitful applications in the study of kinship systems, colour terminology, pronoun systems and other fairly restricted domains of meaning. Taking Lehrer's model as basis, this analysis will examine the significant range of meaning that the words in this domain have and the contrasting components which distinguish them. The data for present analysis is selected from the following set of words of happiness :

1. *Sukham* 2. *Svāsthyam* 3. *Saubhāgyam* 4. *Harṣaḥ* 5. *Ānandaḥ* 6. *Prasādaḥ* 7. *Āhladaḥ* and 8. *Santoṣaḥ*. The terms and their distinctions have been discussed elaborately. — D.D.K.

256. Kothari, Dev :- *Anusandhāna men Lipi-jñāna (The Knowledge of Script in Research)*. (Hindi).

Sod. Pat., XXXIX, No. 1, 1988, pp. 3-4.

This paper brings to light the significance of the knowledge of script in research. Lack of this knowledge limits the scope of research to attain the degree only for earning the means of livelihood. It contains a

reference of two inscriptions established at Delhi by Ferojaśāha Tugalaka. These inscriptions were misinterpreted upto 1785. It necessitated the study of the scripts in which such inscriptions are inscribed. It also clarifies the fact that the lack of knowledge of the ancient scripts has resulted in limiting the research of such inscriptions to rare scholars only. It quotes the example from the middle age history of Rajasthan. It also asserts that the knowledge of the scripts alone does not suffice. It must also be supported by the knowledge of that language—I.S.

257. Kaul, Omkar N. & Madhu Bala: *Punjabi Language and Linguistics : An Overview.*

VII, XXXVIII, Pts. 1-2, 1990, pp. 75-86.

The area of Punjabi language and linguistics is envisaged quite enriched. Credit goes to the European scholars, who initiated the practice of teaching and learning Panjabi around the 18th century. A missionary centre was set up at Ludhiana for this purpose. Analysis of Punjabi language was attempted at different levels of linguistics viz. phonetics and phonology, morphology and syntax stylistics etc.

The authors of this paper have furnished a history of Punjabi from Albruni (1030 A.D.), Amir Khusro (1318 A.D.) and Abdul Fazal etc. up to the modern age. It is needless to remark that both in the matter and method, they have touched fresher grounds and have supplied a real and long felt want by ushering in this paper a true picture of Punjabi.—D.D.K.

258. L. Sulochana Devi :- *A Survey of the Grammatical Mahākāvya of Kerala.*

VII, XXVI, Pts. 1-2, 1988, pp. 169-176.

A number of Mahākāvya were written in Kerala on the model of *Bhaṭṭikāvya Śrīcihna-kāvya* composed by Kṛṣṇalīlāsūka narrates the story of Kṛṣṇa upto his Svargārohaṇa, illustrating side by side Prakrit sūtras of Vararuci and Prakrit-grammar of Trivikrama. Another grammatical poem *Vāsudeva* is an incomplete Mahākāvya called *Vāsudevavijaya* dealing with the story of Śrī Kṛṣṇa based on the 10th Skandha of the *Bhāgavata* and illustrating the sūtras of Pāṇini. The third grammatical Mahākāvya is *Subhadrāraṇa* of Brahmabhaṭṭa Nārāyaṇa,

which in 20 cantos narrates the story of Arjuna's marriage with Subhadrā. Its first sixteen cantos form an illustrating treatise on the grammar of Pāṇini. The next work *Śrīrāmavarmamahārājacarita* containing eight cantos is a Śāstrakāvya of Vaikkom Paccumuttat. It narrates the life and achievements of Āyilyam Tirunāl Mahārāja and incidentally of some other kings of Travancore, from the grammatical point of view it illustrates the important sūtras of *Aṣṭādhyāyī*. One canto is devoted to each adhyāya. *Svarūparāghava* of Ilattūr Rāmasvāmi Śāstrī is a Śāstrakāvya written on the model of *Bhāṭṭikāvya*, narrating the *Rāmāyaṇa* story upto Daśaratha's pacification of Kaikeyī. *Pāṇinīya-sūtroddāharanākāvya* which is supposed to be composed by a learned Nampūtri of Kuṭallūr family, narrates the story of Lord Kṛṣṇa after the model of Nārāyaṇa's *Subhadrāharana*. Authors in all these poems have tried their best to express the twofold purpose of their works, barring the negligence and lack of embellishment in *Śrīcihna-kāvya*—P.G.

259. Laddu, S.D. :- *Contribution Towards the Date of Grammarian Patañjali.*

Rm, XVI-XVIII, 1984-86, pp. 193-196.

Different stories have been established about Patañjali's date by the Indian and foreign luminaries but the latest contribution on this is from S.D. Joshi, who favours placing Patañjali round 85 B.C. The present paper seeks to offer one more piece of evidence which is based on a passage from the *Mahābhāṣya* of Patañjali with a new interpretation. There is a *prima facie* suggestion made through two *Vārtikas* (*Pūrvapakṣa*) on Pāṇini's sūtra "*Vartamāne laṭ*", that this sūtra should also include reference to non-cessation and eternity of which is begun, and two reasons are produced there in defence of the suggestion. After a long discussion of some sūtras he quotes the *Mudrārākṣasa* of Viśākhadatta which tells us one of Parvataka, a king who died through contact with a Viśakanyā sent by minister Rākṣasa with the object of killing Candragupta. Patañjali was the contemporary of those rulers hence his date can be the first century B.C. rather than to around 85 B.C.—D.D.K.

260. Layek, Satyajit :- *The Meaning of the Word Svapna in Vedic Literature.*

JOIB, XXXVII, Nos. 3-4, 1988, pp. 195-199.

The word *svapna* occurs in the Vedic Saṃhitās as well as in the Brāhmaṇas in different forms viz; nominative accusative etc. The Indo-European synonyms of the Sanskrit word *svapna* are as follows :-

Greek : en-Y'pnion, Latin : Snnium, Italian : Sogno,
Old English : Swefn, German : Schlaf, Middle- English : Sweven

In the proto-Indo-European language *sweþ* (full grade or accented) is similar to Sanskrit *svap* (Non-accented or zero grade). In this paper an attempt is made to study the various meanings of the word *svapna* and how those meanings are related historically and logically. In Saṃhitās the word *svapna* occurs in the following four senses : sleep, profound sleep, dream and dream as a Deity. These have been discussed elaborately. — D.D.K.

261. Lokesh Chandra :- *The Letter A In Sino-Japanese*.

HSAJ, III, Nos. 1-2, 1988, pp. 175-186.

A= Sanskrit a, the first of the 12 vowels and 50 letters of Shittan Siddham. The letters i.e. the written sounds and the pronounced letters, have served as food for thought to all mystics. The Indian mystic cultivated this kind of exercise with passion applying to it the gifts of phonetic observation and analysis characteristic of the Indian grammatical genius. Buddhism picked up this tradition, perpetuated it and propagated it in whole of the East Asia.

The inspection of the 'a' is a fundamental practice in Tantrism. It was taught by the most masters of Chinese and Japanese Tantrism, beginning with Zemmu/Śubhakara simha, to whom the Garbhadhatu is attached (I-Hsing's commentary on the Mahāvairocana sūtra T 1796 and Śubhakara simha T 917). — D.D.K.

262. Maan Singh :- *Yāska on Vedic Exegesis*.

VII, XXVI, Pts.1-2, 1988, pp. 56-71.

While interpreting Vedic words enlisted in the *Nighanṭu* and tracing their usage to the Vedic Mantras, Yāska usually refers to the views of earlier scholars before he adduces his own conclusive explanation thus leaving a valuable treasure-house for his posterity. His work exhibits an admirably rare rational and comparative approach. Yāska alludes to different schools of Vedic interpretation, such as *Yajñika*, *Aitihāsika* and *Ākhyāna*, *Nairukta*, *Adhidaivata*, *Parivrājaka* and

Adhyāṭma, *Vaiyākaraṇa* and also 'Legal'. He himself interprets several mantras with reference to *Yajñ* which speaks of the tremendous influence exercised by the ritualistic school exegetes. Yāska's *Adhidaivata* exposition of one mantra and *Adhidaivata* and *Adhyāṭma* interpretation of two mantras prompt one to think that the *Adhiyajñ*, *Adhidaivata* and the *Adhyāṭma* are the three main schools or systems according to which the Vedas should be interpreted. Of these three, two, the *adhidaivata* and *adhyāṭma* systems appear to enjoy preference. Yāska's personal view, about the number of deities, is that there is only one reality, the soul (*Ātman*) that assumes various forms and consequently names. Yāska declares that spite of its manifestations in different forms the single soul is praised in various ways, other gods forming its individual parts on account of super-eminence of the deity. The mystic or spiritual interpretation comes out to be the only efficacious system for the exposition of the *Śruti*, the divine revelation.

The *pada-pāṭha* is an important landmark in the annals of Vedic exegesis. Accent plays a vital role in determining the meaning of words or a mantra. Thus, Yāska sets an ideal even for the modern expositors in delving deep into the baffling mysteries of the ideas embedded in Vedic mantras.— P.G.

263. Mallik, Madhusudan :- *Compensatory Lengthening in Pāli*.

VII, XXX, Pts. 1-2, 1992, pp. 51-54.

Compensatory Lengthening is a notable feature in the development of language and it occurs in many languages of the world. It is a process by which the loss of a sound is compensated by lengthening the preceding vowel. In OIA (Skt. $\sqrt{v}ah + ta > udh + ta > udh + dha > ūḍha$. Skt. $\sqrt{m}uh + ta > muḍh + dh > mūḍha$). Even in Indo-European (I.E. *niz + dos*, *niz + das*, OIA *nīḍha* cf Lat. *nīdus* Eng. Nest). It is found in Pāli mostly in phonology but almost nil in morphology.

In phonology (1) there is Elimination of Final Consonants eg. Upanisā Vol. Upaniṣad, *Candimā* Skt. *Candramas*. Similarly a large number of examples of grammatical variations have been discussed in this paper. — D.D.K.

264. Mehendale, M.A. :- *On Mitradruḥ and Mitradroḥ*.

ABORI, LXIX, Pts. 1-4, 1988, pp. 249-254.

In the *Avesta* the expression *Mitra-druj* means 'to belie a contract', to break a contract; and the adjectival compound *mitra-drug* means 'one who breaks the contract'. We have an exact parallel in the Vedic literature. In Sanskrit literature these expressions mean only one who injures a friend, 'injury to a friend'.

The word *mitra-druh* occurs in the Namuci story as narrated in the *Taittirīya Brāhmaṇa* (1.7.1). Gonda interprets it as 'one who injures a friend' on the other hand Thieme considers that the expression *mitra-druh* means 'contract deceiver'. According to H.P.Schmidt the expression can be translated either way. The term *mitra-druh* occurs at several occasions in the *Mahābhārata* spoken by Sañjaya, Vidura etc. but these words i.e. *Mitrādruḥ* and *Mitrādroha* are never in the epic to mean 'who injures a friend' and 'injuring a friend'. All that intended to convey is that these expressions in MB mean 'who breaks the contract' (adj.) and breaking the contract (n).— D.D.K.

265. Misra, Nalini Devi :- *The Concept of Pavitram in the Veda*.

VII, XXIX, Pts. 1-2, 1991, pp. 22-26.

The *Nirukta* by Yāska aims at etymologising the different Vedic words. A Vedic word '*pavitram*' is also beautifully explained by him. This word is mentioned twice in the *Nighaṇṭu* the oldest Indian Lexicon. At first, it stands for a synonym of *udaka* i.e., water. He also gives certain other meanings of this word, viz., water, Agni, Vāyu, Sūrya, Soma and Indra.

The word '*pavitram*' is derived from the root $\sqrt{pū}$ 'to purify' is also shown by Dr. Siddheśwar Verma, who rightly holds that this is a word which has Indo-European Prototype $\sqrt{pū}$ 'to purify', Latin – *purus* 'pure'. The great Vedic commentator Sāyaṇācārya also accepts this derivation. Dr. A.A. Macdonell and A.B. Keith observe this word and gave quotations from the '*Vedische Mythologie*' of Hillebrandt. It is here laid down that '*pavitram*' was the only means of filtering the Soma juice at the time of the *R̥gveda*. Mahīdhara remarks that *pavitram* was made of the hair of a sheep. The *darbha* grasses are also used as *pavitram* i.e. purifier of the sacrificial offerings. — D.D.K.

266. Modi, Bharati :- *The Relationship between Phonology and Morphology Phonologised*.

JOIB, XXXVIII, Nos. 3-4, 1989, pp. 291-303.

In modern linguistic situation we often hear grievances of linguists about the lack of (i) articulate theory of morphology, of workable theory of synchronic morphology and (ii) explicit theory of morphological change. The main cause of this discrepancy lies in the fact that linguists have mostly tried to study the strata of linguistic hierarchy either from bottom to top or from top to bottom and in doing so the 'middle' remained a little less explored. Recently Linguists have fully accepted the dynamic interaction between the parts of grammar and dynamic/evolutionary connections between various parts of the language-history. The topic has been discussed in this title, which helps to pinpoint theoretical issue regarding the intimate relationship between phonology and morphology. — D.D.K.

267. Murti, M.Srinannarayana :- *Contextual Referent and Relation of Identity.*

Br.V., LII, 1988, pp. 61-82.

The words and their meanings have been discussed in this article. For example the expression '*mañcāḥ hasanti*', and here the word *mañcāḥ* stands in accordance with *hasanti* and signifies not only the conch but also ladies sitting on it, if it were not so, the plural case affix as in *mañcās* would not correspond syntactically, on the one hand, with *hasanti* an activity of human beings, 'laughing' would not correspond semantically, and with the referent word *mañca*. Here the grammarian has to account for the following issues : Does this additional sense constitute part of the basal referent of the word? How can the number and gender of one word be changed according to the other? Different theories of eminent grammarian like Pāṇini, Patañjali, Kātyāyana, Bhartrhari etc. have been furnished on this topic in this article. — D.D.K.

268. Nighoskar, Yogini :- *Problem of Meaning : With Special Reference to Wittgenstein.*

JOIB, XXXVI, Nos. 1-4, 1987, pp. 213-220.

Russell and Wittgenstein in course of their studies in philosophy of mathematics came to believe that 'study of grammar is capable of throwing far more light on philosophical problems than is commonly supposed by philosophers. Wittgenstein believed that meaning of simple words in a language is defined, constructed, determined or fixed by the grammatical rules' with which it is used in that language. Wittgenstein

equated meaning with use. Sentences are meaningful combinations of such words. As Russell puts it, 'Given the syntax of language, the meaning of a sentence is determined as soon as the meaning of the component word is known. Wittgenstein has given some rules for determining the real meaning of words. —D.D.K.

269. Ojihara, Yutaka :- *On the Word 'Kuṭīlikā', "Poker, Pickaxe" : Pāṇini 4.4.18.*

AB, 1982, pp. 44-50.

By four sūtras, 4.4.15-18, Pāṇini deals with the secondary derivation in the sense : "one who fetches by means of which" (*tena, harati*). The form derived accordingly is, to be sure, an agent noun, but differently from that due to the three rules which precede (*jīvati*, 12), it cannot imply any specific profession. The nominal bases in question, susceptible to denote some or other instrument and the secondary suffixes respectively prescribed are: words registered in the *gaṇa utsaṅgādī*. Different grammatical works and eminent grammarians have furnished different interpretation, but finally the *Kāśikā* has been approved which reads: '*Kuṭīlikayā harati mṛgo vyādham kautiliko mṛgaḥ*'. Pāṇini himself has understood poker when announcing Kuṭīlikā in his rule 4.4.18.—D.D.K.

270. Pandey, D.N. :- *Teaching of Sanskrit Grammar through Computer.* VII, XXIX, Pts. 1-2, 1991, pp.66-72.

There are two streams of Sanskrit grammar teaching (i) the old traditional Sanskrit grammar teaching and (ii) the modern method of Sanskrit grammar teaching.

The first tradition goes with the ancient flowery style of teaching, which seems very difficult to learners. In that traditional teaching uses the various terms, which may be treated as the commands of computer, of which inherent sense should be known to the learner of Sanskrit grammar. Old style of teaching Sanskrit grammar require help from Kātyāyana, Patañjali and Nāgeśa, which is very tedious job. The modern scientific development in the field of computer science shall prove to be very useful and successful in teaching of Sanskrit grammar.—D.D.K.

271. Pandya, Bhagavati Prasada :- *Pañca-Vṛtti-Niṣpādyamānam Sanskrit Bhāṣā-Saundaryam (Vaicitryam) or Beauty of Sanskrit Language as Caused by Five Vṛttis, i.e. the Grammatical Functions.*

JOIB, XXXVII, Nos. 3-4, 1988, pp. 289-303.

The Sanskrit language structure exhibits a multiform in which the word *dārā* is placed in the masculine gender, the word 'ap' governs plurality while words such as *kalatra* and *mitra* are placed in the neuter gender. This language structure has many words i.e. it is one where in, when the masculine and feminine come together, the latter disappears, and at times we have uniformity in forms in all the three genders. All this happens by virtue of *Vṛtti* in Sanskrit grammar. The word *Vṛtti* means the power of expressing a sense different from what was inherent originally in the word. The *Vṛtti*, grammatical function or modification is of five sorts, i.e. *Kṛt*, *Taddhita*, *Samāsa*, *Eka-śeṣa* and *Sandhyanta dhātus*, which have been discussed in this article. — D.D.K.

272. Parida, Bhagaban :- *Ṭakkī or Bāhlikī?*

VII, XXVI, Pts. 1-2, 1988, pp. 110-113.

Interpreting the verse given in the *Nāṭyaśāstra* (XVII, 53), the author connects the word *dñyām* with the word *Bāhlikābhāṣicyām* of the next line and suggests that the gamblers speak *Bāhlikābhāṣā*, the dialect of tribe called *Bāhlikas*, and also the land the *Bāhlikas*, the northern country lying between the rivers Bias and Sutlej. The view that *Bāhlikī* is the dialect of the gamblers is also attested by Mārkaṇḍeya when he says *Dhūrtādibhāṣā Bāhlikī iti Bharataḥ*. Rāmatarakavāgīśa expresses similar opinion when he assigns *Avantī* and *Bāhlikī* to a list of characters which includes *dhūrta* which means *akṣadhūrta*, gambler.

Ṭakkī or *Ḍhakkī* (Pischel) is a dialect of *Ṭakka* country which lies between *Vipāsā* and *Sindhu*. *Ṭakkī* is not mentioned in the *Nāṭyaśāstra* either as a *Bhāṣā* or as *Vibhāṣā*. Hemachandra records that *Ṭakka* and *Vāhlika* are synonyms. The editors of *Kāvyamīmāṃsā* hold the same view. Hence, both *Ṭakka* and *Bāhlika* were probably used interchangeably to denote one and the same land and its people. Gradually, the dialect of the land that was known by *Ṭakkī* or *Bāhlikī* began to be

known more as Tākkī than as Bāhlikī. Subsequently Bāhlikī denoting the dialect of the land was thrown out of use and Tākkī was used exclusively for the purpose. Bāhlikī changed not only its name but also its position. In the *Nāṭyaśāstra* it was treated as a *bhāṣā*. But with its identity lost in Tākkī, it was regarded as a *vibhāṣā* and that too with some hesitation. It was regarded as an *apabhraṃśa* also by the authorities like Hariścandra.—P.G.

273. Patyal, Hukam Chand :- *Collocational Dictionary of Sanskrit*.

VII, XXVIII, Pts. 1-2, 1990, pp. 59-63.

An attempt is made in this paper to propose some parameters, and theoretical considerations for compiling collocational dictionary of Sanskrit. A collocational or combinatory range is not restricted to the word level, it goes beyond that, at times it embraces even idioms, phrases, clauses, word-expressions etc.

Some examples from Sanskrit as well as from other languages like Hindi, English etc. have been furnished to make the concept of collocational range quite clear to an unwary reader. In English we say 'good day'. It cannot be replaced by any other expression like 'very good day' or 'excellent day'. In Hindi we say, 'aṛos paṛos' for neighbourhood. Similar other examples from Hindi and Sanskrit have been discussed and in the end the author has made an appeal to compile a collocational dictionary of Sanskrit. — D.D.K.

274. Patyal, Hukam Chand :- *Some Folk-etymologies in the Nirukta*.

VII, XXVI, Pts. 1-2, 1988, pp. 72-78.

An attempt is made in this paper to discuss some folk etymologies found in the *Nirukta*. These fanciful, popular etymologies are met with in all periods of Sanskrit language. The intention of this paper is to draw the attention of an unwary reader towards the correct, linguistically well-founded etymologies. Some of the folk etymologies have given rise to new words in Sanskrit language.

Patyal has discussed in one section of his paper some ill-founded, unscientific etymologies, while in another section, he takes some such words from *Nirukta* whose real origin is traceable to IE sources. Then he takes up such words whose etymology is obscure or not convincing and whose origin or pre-history can be traced in some non-Aryan source. Patyal gives many examples of words of such type whose

etymology is absurd. Finally it is resumed that each single word or lexeme has a history of its own. Unwary reader should not get carried away by the etymologies of popular, unscientific, obscure, primitive and arroneous words as the scope of such etymologies is limited. For the proper understanding of the science of etymology, the knowledge of diachronic linguistics is a pre-requisite.

Folk etymology is essentially a kind of lexical blend. They have developed due to the ignorance of the exact scientific etymologies of the words. A reconciliation between spatio-temporal linguistic and etymology must occur as without it the discipline is doomed to inanition.— P.G.

275. Pou, S. :- *Prakrit Loan-Words in Old Khmer*.

Rm, XVI-XVIII, 1984-86, pp. 259-268.

See Under Sec. VII.

276. Prakash, Ravi :- *Aṣṭau in Sanskrit*.

JOIB, XXXVI, Nos. 1-4, 1987, pp. 161-164.

Sanskrit is pregnant with a great deal of linguistic variations and irregularities on different levels of linguistic analysis. Owing to this process of change and degeneration, some of its forms have been obscure enough to be construed. *Āṣṭau*, the cardinal for eight may also be enumerated among such obscure forms. Pāṇini and other native grammarians evolve it from *aṣṭan*, a base in nasal. Where as some modern scholars like Wackernagel, Macdonell, Braugmann and Benfey Theodar, hold it (and other forms from *Aṣṭan*) formed from *aṣṭa*, a vowel base in *a* at the sametime, *au* being the termination denoting the dual forms. But, Pāṇini reckons it among plurals. The cardinals for 8 in European have been discussed indicating that the *Avesta* retains the theme *aṣṭan* terminating in nasal, which answers to that of Sanskrit *aṣṭan*. The subject has been discussed elaborately.— D.D.K.

277. Prasad, Sheo Shankar :- *Some Vocables of the Bhāgavata*.

Rm, XVI-XVIII, 1984-86, pp. 269-276.

The *Bhāgavata Purāṇa* attributed to Vyāsa is not only important from the religious philosophical but also from the linguistic point of view. Specially, its vocables are of much lexical interest. Commenting on the language of the *Purāṇas*, Prof. T. Burrow says, "Linguistically

these compilations are not of great interest, except occasionally in the matter of vocabulary."

Sometimes, we see that some of the words cease to be legal tenders in literature, while others remain in vogue. The latter also undergo change in meaning or form. Old meanings find their substitutes in new ones or earlier forms give place to new comers, but not as a rule. In *Bhāgavata* we come across many words which are ordinarily not in vogue in classical literature. In addition to this, even sense of the common words, come before us with altogether different senses. The author has furnished some words, which have changed their meaning different from the original, for example, *Krama* meaning a pace, order, method etc. has been found as an offence similarly some more examples of such words have been furnished in this paper.— D.D.K.

278. Sharma, Champa:- *Perso-Arabic Words in Dogari : A Comparative Study*.

VII, XXVI, Pts. 1-2, 1988, pp. 114-121.

See Under Sec. VII.

279. Sharma, J.C. :- *Case in Gojri*.

VII, XXVIII, Pts. 1-2, 1990, pp. 87-98.

Gojri in an Indo-Āryan language and according to Grierson it is closely connected with the Mewati dialect of Rajasthan. It is spoken by 3,30,485 people in Jammu and Kashmir, Uttar Pradesh, Madhya Pradesh and Pakistan occupied Kashmir. This study is based on the data collected from Suran valley areas of Poonch district in order to write the Descriptive Grammar of Gojri Language.

Cases mark the relationship between the nominal and verbal part of the sentence. Since all languages constitute of the nominal and verbal forms so there has to be case functioning in all the languages. The learned author has presented this article, which starts its grammatical notes from Gojri nominals, and moves further with suitable examples in Gojri and its English translation.— D.D.K.

280. Shrivastava, Lily :- *Some Interesting Observations on the Coins of Gujarat – Sultan Mahamud Shah (I)*.

JOIB, XXXIX, Nos. 1-2, 1989, pp. 119-129.

Mahamud Shah-ī had issued many coins having different types but the coins issued from Champaner had some speciality, and were one

of the most beautiful coins among the series of Muslim coins. The photographs of these coins are also given in the plates. The term *Shahr-e-makarrum* (Illustrious city), an epithet given to city of Champaner (Muhamadabad), shows that Mahamud-Shah made it a royal city by constructing beautiful buildings, market, places, gardens and groves.

There is one reference that the coins of Mahmud Shah known as Mahmudis were so abundant in circulation that a mint was made at Junagarh by Shahjahan for melting them. Upto the time of Akbar and Sahajahan, the coins were quite popular. Thus, it is plausible that Mughal coins were issued after the pattern of Mahamud-Shah's coins. The legends on Champaner coins are written by making the alphabets vertically elongated so that they occupy less space and can be adjusted in any shape. — P.G.

281. Subrahmanyam, K. :- *The Divergent Views on Sphoṭa Theory*.

VII, XXVII, Pts. 1-2, 1989, pp. 52-57.

The Vaiyākaraṇas and Mīmāṃsakas were at logger heads regarding the concept of *Sphoṭa* theory. In this article an attempt is made to compare views of Bhartṛhari, a famous Vaiyākaraṇa and Kumārila, a Mīmāṃsaka. Bhartṛhari, a votary of Pāṇinian tradition, sticks to the concepts of *sphoṭas* and *ākhaṇḍavākya*, which are interrelated. On the other hand, Kumārila offers instances from day to day life in support of his position, i.e., non-existence of *sphoṭa* in his scholarly work *Śloka-vārtika*. The traditional formulator of *sphoṭa* theory was *Sphoṭāyana*. According to this theory, the transient phenomenon of the pronounced śabda is linked to Brahman as *Śabda-brahman*, the eternal noumenon of every form of significant sound or *śabda* and indeed every manifested object of creation. It is concluded that Bhartṛhari has picked up each and every doubt likely to be raised by his opponents, and laboured his arguments to prove that the theory of *sphoṭa* is taintless. He reiterates that there won't be a miss if one separates the substance from a discourse, be it Vedic or secular, and attributes appropriate meaning. It is just like analysing a single composite scent into smell of different flowers. The phonemes are meaningful only during the application of grammatical maxims, and nowhere else. In reality, only an indivisible sentence or discourse is meaningful. — P.G.

282. Tripathi, B.P. & Shastri, Vagish :- *Some Pāṇinian Roots, Used Only in European and Persian Languages.*

JOIB, XXXVII, Nos. 3-4, 1988, pp. 207-211.

There are about 2500 roots in Pāṇinian *Dhātupāṭha*, but Bhaṭṭoji Dīkṣita selected only 1944 roots in his *Vaiyākaraṇa Siddhānta Kaumudī*. W.D. Whitney wrote that only 900 roots were authenticated in Pāṇinian *Dhātupāṭha*. According to his opinion those *dhātus* are not found in Sanskrit literature, but were inserted later on in *Dhātupāṭha* of Pāṇini. Similarly some other scholars have given their verdicts on this topic. But nobody suggested to search the uses in European and Persian languages of those roots, which are not found in Indian languages. Some historians say that Patañjali's '*Saptadvīpa Vasumatī*' belongs to *dvīpas* only inside India. The author of the article has refuted this misleading assertion by producing different roots compiled by eminent linguists which are available in different European and Persian languages. These have been demonstrated in this paper. — D.D.K.

283. Verma, Nargis :- *Etymologies Related to the Flora and Fauna in the Śatapatha Brāhmaṇa.*

VII, XXVI, Pts. 1-2, 1988, pp. 43-55.

The paper discusses the etymologies of the words relating to animals and plants given in the *Śatapatha Brāhmaṇa*. Almost, all the animals, were either used as sacrificial prey or were found useful for the sacrificial purposes in some way or the other. A study of the etymologies of the general and particular terms of flora and fauna of the *ŚBr*, reveals that there are nine words that refer to the general or particular terms of plants prevalent during that period. For such words, we find some times more than one etymologies also. A brief study of these etymologies, namely of *ajā*, *atya*, *apāmodman*, *avakāḥ*, *aśva*, *ādāraḥ*, *udumbara*, *ośadhi*, *kārṣmarīya*, *kūrma*, *khadira*, *go*, *dūrvā*, *dhānya*, *nyagrodha*, *paridhi*, *parīṇa*, *paśu*, *paśupati*, *pūtika*, *plakṣa*, *mahiṣa*, *muda*, *yava*, *rāśabha*, *varaṇa*, *vetasa*, *śamī* and *soma* throws profuse light on flora and fauna together at the Brahmanic age. The etymologies of the words relating animals and plants are explained in such a way that we cannot segregate one (flora) from the other (fauna).

It may well be maintained that the science of etymology, at this stage, represents the best specimen of linguistics. It has been the best

endeavour to keep in harmony the root, the meaning, the context, and the tradition. It is observed that a large number of these etymologies are morpho-semantic; only a few are only semantic or only morphological. At the same time, these etymologies are often inspired by sound analogies and scientific insight also. In other words, the science of etymology during this age appears in no way less striking than that of Yāska. It may be concluded that the etymologies in the *SBr.* are prosaic, profound and praise-worthy.

Out of the above mentioned twenty-nine etymologies the etymology of the last term *Soma* (name of a plant as well as of god) may be cited here as an example. Its etymology as it occurs in the *SBr.* is : *svā vai ma eṣā iti tasmā soma nāma*. The assisting mythology states that when *soma* first became sacrificial food for the gods, he thought within him, 'I must not become sacrificial food for the gods, with my whole self.' That form of his, which was most pleasing, he accordingly put aside. There upon, the gods were victorious. They said, 'drawn that unto thee, for therewith shalt thou become our food.' He drew it to him even as in Journey from afar, saying, Verily, that is my own (*svā me*) : Hence, he was called *soma*. The *Atharvaveda* traces the word from $\sqrt{\text{su}}$ 'to press' interpreting it as a plant. — P.G.

X- LITERATURE AND RHETORICS

284. Agarwal, Murari Lal:- *Dhvanīya Samānāntaratā : Raghuvamśa ke Ādhāra Para (Parallelism of Phonetic Usages : As in Raghuvamśa)*. (Hindi).

Śod. Pat., XL, No. 1, 1989, pp. 23-27.

This paper discusses parallel phonetic usages and acquaints the reader with the significance of *anuprāsa* in *Raghuvamśa*. Through special references by comparing it with famous Hindi poet Prasāda. It tries to trace out the use of *anuprāsa* in *Raghuvamśa* and its relevance in the modern poetry.— K.R.

285. Anand, Kamal :- *Personality and Literary Estimate of Soḍḍhala*.
VIJ, XXVI, Pts. 1-2, 1988, pp. 199-213.

Soḍḍhala is an author of a *Campū* variety of literary composition, the *Udayasundarikathā*. He, as per his statement, was native of the Lāṭa country, a Kāyastha (Vālabho sub-caste) by birth, belonging to the lineage from Kalāditya, and taking pride in his own birth in a Kṣatriya family. He was born as the son of Sūra whose father was Sollapeya, son of Caṇḍapati. On the basis of internal evidences, the work is inferred to have been composed between 1026-1050 A.D.

The author was a born genius and once he, while attending the court of king Vatsarāja, and listening to a taunting verse recited by the king himself, decided to produce a compact literary work and within a reasonable time finished his enchanting and incomparable creative composition, the *Udayasundarikathā*. Soḍḍhala praises Guṇāḍhya, Kālidasa, Bāṇa and Bhavabhūti. Soḍḍhala's description of Rāma is not as that of a God but as a hero with all the manly qualities and human feelings and emotions. In style, the author is true follower of Bāṇa. He mentions three varieties of style such as *Kaukilī*, *Māyūrī* and *Mārālī* (*Sapṛāṇa*, *Ghanapṛāṇa* and *Alpapṛāṇa*). He mentions four peculiarities of speech as *Masṛṇatā*, *Māṃsalatā*, *Komalatā*, and *Lālityam*. Soḍḍhala's pen pictures are remarkable. The theme, language, description, characterization, art, sentiments, alaṅkāra and meters of the *Campūkāvya* have been critically examined in the paper.— P.G.

286. Banerjee, Suresh Chandra :- *Biographical and Autobiographical Information in Sanskrit Literature.*

Rm, XVI-XVIII, 1984-86, pp. 23-40.

History is a weak point of Sanskrit literature. Some western scholars, notably Keith, hold that Indians have neither history nor any historical sense. It is however, a sweeping remarks not based on facts. The fact, however, remains that, compared with the bulk of Kāvya of various kinds, history is very poorly represented in Sanskrit.

A few Kāvya, notably the poetical works, *Rājatarāṅgiṇī* of Kalhaṇa (12th century A.D.) and the prose work of *Harṣacarita* of Bāṇabhaṭṭa (early 7th century A.D.), contain some historical material. But it is totally wrong that Sanskrit literature lacks history. The learned author has furnished a refulgent light on this subject on the basis of poetical works, prose writings etc.—D.D.K.

287. Bhatt, B.N. :- *Vālmiki's Skill in the Delineation of Sentiments.*

JOIB, XXXVI, Nos. 1-4, 1987, pp. 55-60.

As a consummate literary artist sage Vālmiki has shown extra ordinary skill in delineation of sentiments in the *Ādikāvya*. All the eight sentiments, acknowledged afterwards in the works of rhetoricians, are found well developed in the epic. As regards the main sentiment of the *Rāmāyaṇa*, it is very difficult to say anything for certain. According to the popular opinion the main sentiment is *vīra* or the heroic, while according to some scholars the main sentiment is *karuṇa* or pathos. These two sentiments vie with each other for supremacy from the beginning to the end. The learned author has picked up some pertinent instances of almost all the sentiments. Finally all the sentiments converge into tranquility. — D.D.K.

288. Bhattacharji, Sukumari :- *Words Denoting Separation in Kālidāsa.*

Rm, XVI-XVIII, 1984-86, pp. 41-46.

Though, primarily a poet of love, Kālidāsa also excels in the poetry of separation. A study of three words denoting separation may reveal certain levels of emotional depth in the poet's subconscious: three such words are : *viraha*, *viyoga* and *viprayoga*. The *Mālavikāgnimitra* does not use any of the three words except once in a compound. Agnimitra's infatuation for a young girl is considered to be an episode

and his temporary separation from Mālavikā is not treated with any depth. The fourth act of the *Vikramorvaśīya* uses *viraha* many times indicating Pururavā's separation from Urvaśī who had temporarily been transformed into a creeper in the Kumāravana. In the *Raghuvamśa* and other works the word *viraha* has been used at different places. The next word denotative of separation is *viyoga* is available in all the Kālidāsa's dramas. And the last word is *viprayoga*, which does not occur in any of the dramas. It is found in Kālidāsa's poem only i.e. *Meghadūta*, *Kumārasambhava* etc.—D.D.K.

289. Bhise, Usha R. :- *Mahāvīracarita : Design and Purpose*.
ABORI, LXIX, Pts. 1-4, 1988, pp. 255-263.

The *Mahāvīracarita* of Bhavabhūti has been a target of unfavorable criticism. Karmarkar says : "as a drama judged by any standard, *Mahāvīra* must be described as a failure ... None of the unities are adequately dealt with...., series of incidents or contests not sufficiently connected with one another. Bhavabhūti also displays a lamentable lack of the sense of proportion ... as a drama, *Mahāvīracarita* shows nothing really dramatic about it. The story and the structure thereof in the *Mahāvīracarita* suffer from some defects" : The changes introduced in the original story of the *Vālmīki-Rāmāyaṇa*, the invention of new episodes etc. do no appeal to a reader. Even the title of the play appears somewhat queer. 'Mahāvīra' is neither an exclusive nor an epithet of Rāma. It is somewhat misleading as the epithet is for 24th Jaina Tīrthaṅkara. A large number of other discrepancies and new episodes have been illustrated in this article to indicate the thinking of the author.—D.D.K.

290. Chakravarty, Shrutidhara :- *Influence of Grammar on Vāmana's
Kāvyaśālikāra Sūtravṛtti*.

Rm, XVI-XVIII, 1984-86, pp. 535-540.

Vāmana, the author of the *Kāvyaśālikārasūtravṛtti* is a celebrated authority on poetics. He is known as the chief protagonist of the *Rīti* school of Sanskrit poetics. He is also considered as a great grammarian. For example, Mallinātha, while commenting on *Śiśupālavadha*, names

and refers to Vāmana as an authority in respect of the grammatical issue of *abhidhāna*. *Aviśrāntavidyādhara* and *Liṅgānuśāsana* are ascribed to him.

In *Kāvyālaṅkārasūtravṛtti* Vāmana attaches great importance to the science of grammar. He names the Śāstras expected to be studied by one who aspires to be a poet. It is significant that Vāmana begins the list of Śāstras with *Śabdasmṛti* of grammar. His critical evaluation is based on different grammatical treatises. — D.D.K.

291. Chandra, K.R. :- *Unusual Nominal Forms with Prakrit Suffixes in the Oldest Pali Literature.*

JOIB, XXXVIII, Nos. 3-4, 1989, pp. 245-248.

There are a number of nominal forms in Pali and Prakrit ३, which have common suffixes except with some phonological changes. But some nominal suffixes are exclusively associated with Prakrit only, e.g. forms of 5 stems ending with long ३, genitive plural forms ending with ॣ, instrumental forms of अ ending masculine and neuter stems having एण् and locative plural forms ending with ॣ. These types of Prākṛta forms are traceable in the oldest Pali literature, which are quite unusual for Pali language. The Aśokan inscriptions have both the types of forms ending with short ३ as well as long ३. The fourteen rock edicts of Aśoka present both types. Different other grammatical forms of suffix have been illustrated from Pali and Prakrit texts in this article.— D.D.K.

292. Chatterji, Asim Kumar :- *Date of Bhāsa.*

JOIB, XXXVII, Nos. 3-4, 1988, pp. 225-230.

Bhāsa, the most prolific among the Indian playwrights, is one of the most enigmatic figures in the Sanskrit literature. A collection of 13 plays, is attributed to him, but the time of this celebrated poet-dramatist is not known to history. Some indologists hold that he was a contemporary and court-poet of Chandragupta II Vikramāditya, but there is nothing in the plays of that Master to prove that he had flourished in the Gupta period. It appears that Bhāsa was not only a predecessor of Kālidāsa, but also of the celebrated Vātsyāyana, the author of the *Kāmasūtra*. The 'spirit' of his plays convinces the author of this paper that he certainly flourished before the Christian period. He could not

have lived before 400 B.C. A date around 360 B.C. would indeed be a suitable date for Bhāsa.—D.D.K.

293. Coward Harold :- *Limitations in the 'Scientific' and Phenomenological Study of Scripture.*

Br.V, LII, 1988, pp. 1-29.

Some limitations of the scientific and phenomenological methods in religious studies may be seen by an examination of the scholarship on scriptures. Introductory courses to Eastern and Western religions typically structure themselves around a study of the scriptures of each religion, and a major percentage of the research reported by faculty members is focused on textual study. The sacred texts provide us the classical expressions of the religions we seek to understand. To assess the current state of affairs emphasis is laid on three subjects : (1) Difficulties with the scientific or literary critical approaches to scripture (2) The promise and problems of phenomenological approaches to scripture (3) and Impacts of scholarly studies on experience of scripture. — D.D.K.

294. Dange, Sadashiv A.:- *The Priyānuprasādana Vrata (Vikramorvaśīyam).*

Rm, XVI-XVIII, 1984-86, pp. 61-68.

The *Priyānuprasādana Vrata* is mentioned in Act III of the *Vikramorvaśīyam*. The background of the *Vrata* is accomplished by the queen of Purūravas (Devī, the daughter of the king of Kāśhī), to please her husband, Purūravas. As she mentions in the drama, by the performance of the *vrata* she gives freedom to her husband to make love to any woman he likes, or who likes him (the woman being Urvaśī in the present context). The details of the scene have posed a problem for scholars. The problem is of twofold (i) the shape of the moon, which is described like a *khaṇḍa-modaka*; and (ii) the period of the vow. The *vrata* is termed as *Rohiṇī-candra-śayana-vrata*. The scholars have suggested Bhādrapada, Caitra, Māgha etc. months i.e. when the moon enters the Rohiṇī installation and the moon is well visible. —D.D.K.

295. Dange, Sindhu S. :- *Pañcāyudhaprapaṇca Bhāṇa.*

HSAJ, III, Nos. 1-2, 1988, pp. 103-108.

The Sanskrit dramatic theory has recognized ten chief types of the Sanskrit drama viz. Nāṭaka, Prakaraṇa, Bhāṇa, Prahasana etc. Out of these, Bhāṇa is a oneact play, erotic in character, having only one actor namely the *Viṭa*. It is in monologue, the theme progressing by a chain of answers given by him to imaginary words spoken in air, usually describing the love adventure of the hero. Krishnamachariar M. has mentioned *Pañcāyudhaprapaṇṇa Bhāṇa* of Trivikramabhaṭṭa. A large number of this work is available in different libraries in India, printed as well as in Mss form. The date of composition is Śaka 1727 (1805 A.D.). The people in Puṇyapur are celebrating the festival of spring season in the honour of Mādhava. After the prologue, there enters Kandarapavilāsa and the proper Bhāṇa begins.—D.D.K.

296. Dwivedi, R.C. :- *Concept of Obscenity (Aślīlatā) in Sanskrit Poetics.*

AB, 1982, pp. 78-87.

Classical Sanskrit poetics emphasizes unity and integrality of form and content. Bhāmaha speaks of 'words and meaning' being together. Daṇḍin also followed him and proclaims: 'string of words combined with the intended meaning' is the body of a literary composition. Vāmana, Kuntaka and Jagannātha explain the definitions of Kāvya in terms of presence of positive entities of poetic excellences (*guṇas*) and figures (*alaṅkāras*) or negative entity of literary blemishes. Bharata notes ten types of faults, which injure and damage the dramaturgical content. There are certain words, which have indecent sense hence these should be avoided. Bhāmaha discussed elaborately on such words.—D.D.K.

297. Dwivedi, R.P. :- *Kālidāsa's Meghadūta and Vāstu-Śāstra*

JOIB, XXXVIII, Nos.3-4, 1989, pp. 279-289.

The description of the city of Alakā as well as that of residence of Yakṣa are the reminiscent of the poet's knowledge of Vāstu-Śāstra. In the end of Pūrvamegha, Yakṣa says to the cloud 'when you reach on the summit of mountain Kailāsa you will be able to recognize the city of Alakā, for certain, by the help of the Ganges, flowing by her side. According *Viśvakarmā Vāstu-Śāstra* the description of Alakā is as a

'Swastika Nagara.' Again Yakṣa says to Megha 'when you reach Alakā you will find a mansion to the North of Kubera's palace, that is mine. There is a small pond i.e. Vāpī which is covered with full blown golden lotuses and adorned with emerald gems'. Similarly description of Alakā has construction and situation of mansions, temples, towers, ponds, pleasure gardens, bedrooms, windows and so on. Kālidāsa had before his mind's eye certain rules of Vāstusāstra. Here in *Meghadūta* some words such as *Dwāropānte*, *Vimānāgrabhūmiḥ*, etc. are reminiscent of the architectural knowledge of Kālidāsa. — D.D.K.

298. G. Prabha :- *Rāgas and Rasa of Āścaryacūdāmaṇi in Kūṭṭiyāṭṭam Stage*.

VII, XXIX, Pts. 1-2, 1991, pp. 190-201.

The traditional musical traits of the South India merged in the Karnatic music after the advent of Purandaradāsa, Śyāmaśāstrī, Muttuswāmī Dikṣita and Tyāgarāja. During the same period Mahārāja Swātītirunāl, the king among Kerala musicians, has contributed for the renaissance of the music called *Sopāna-saṅgīta* in Kerala. The *Sopāna-saṅgīta* is a complete musical recitation done by Pothuvāls in the temples before the gods. The *Gītāgovinda* is recited in the *Sopāna-saṅgīta* style before the Lord Nārāyaṇa in the Guruvayoor temple. The *iḍakka* is the only instrument on which a variety of sounds could be produced depending upon the dexterity of Pothuvāl. Some of the *Rāgas*, which are made use of in the *Kūṭṭiyāṭṭam* of the *Āścaryacūdāmaṇi* are given and different types of music indicating the *rasas* also have been delineated in this paper. — D.D.K.

299. Gajendragadkar, S.N. :- *Dr. Suniti Kumar Chatterji – A Tribute*.

JASB, LX-LXI, 1985-86, pp. 1-2.

The author has made an attempt to enunciate a systematic study of Dr. S.K. Chatterji's contribution in the field of linguistics, literature and languages, both Eastern and Western. Dr. Chatterji is rightly regarded as a doyen of Indian linguistics. In him we find a deep student of ancient languages like IE, Avesta, Sanskrit and Prakrit. In the words of Sir Radhakrishnan he was 'one of the most fertile minds of our times.' He had the advantage of studying in the university of London and Sorbonne, Paris. His training in phonetics under Prof. Daniel Jones gave

him a sound basis for his linguistic studies. His *magnum opus* 'Origin and Development of Bengali Language' is a pathfinder for many such studies on different Indian languages. He has put a welcome light on Indo-European, Indo-Aryan, Dardic and Iranian languages. The nature, development and history of Hindi language has been his concern. His subject include old and middle English texts, Greek, Gothic and different other languages. He was a member of different oriental institutions of India and abroad.— D.D.K.

300. Goyal, Shankar :- *The Plays Ascribed to Harsha*.

VII, XXVIII, Pts. 1-2, 1990, pp. 159-166.

One of the main sources for the reconstruction of the history and culture of the age of Harṣa is a group of three plays ascribed to him. These are the *Ratnāvalī*, the *Priyadarśikā* and the *Nāgānanda*. The subject-matter of the *Ratnāvalī* and *Priyadarśikā* is the love affairs of Udayana, king of Vatsa. The *Ratnāvalī*, a nāṭikā of four acts, described the secret love of Udayana with Sāgarikā, an attendant of his queen Vāsavadattā. The theme of *Priyadarśikā*, is somewhat similar to the story of the *Ratnāvalī*. *Nāgānanda* is based on the love of the Vidyādhara prince Jīmūtavāhana for princess Malayavatī. The authenticity of these plays, authorship, their place in the history of Sanskrit literature, has become a matter of great controversy, which has been discussed elaborately in this paper. — D.D.K.

301. Gupta, Bharat :- *The Date of Nāṭya-Śāstra*.

JOIB, XXXVI, Nos. 1-4, 1987, pp. 69-86.

To decide upon the date of composition of *Nāṭyaśāstra* is to strike a delicate balance, between the newer evidence, that points out to its hoariness and the earlier view, that places it in the 2nd century A.D. Considering that the earlier generation of scholars had only mutilated an incomplete MSS in their hands, whereas editors and students from Baroda edition (1926 A.D.) onwards had the marvellous commentary of Abhinavagupta in addition to the text, the opinions of the pioneer editors and the later editors are bound to differ. On the basis of the stage of development of music, dance and drama, Vedic literature and antiquity of 'Gāndharva', Pāṇini's grammar, Kālidāsa and other works the author has tried to ascertain the date of Bharata's *Nāṭyaśāstra*. — D.D.K.

302. Gupta, Bharat :- *Dhruvā Songs in Sanskrit Drama.*

JOIB, XXXVII, Nos. 3-4, 1988, pp. 305-320.

Song is the couch on which Nāṭya sits. If song and instruments are employed there is no risk of failure in drama. In his *Nāṭyaśāstra*, Bharata Muni deals with the *dhruvā* songs that are to be used in the play. *Dhruvas* are songs about the sun, moon, stars, clouds, sea, elephants, swans, cuckoo, bees and the like. *Dhruvas* were employed in five places in a play. Before the entry of a person (*prāveśikā*), on the end of an act (*naiṣkramikā*), on a sudden entry (*ākṣepikā*), for calming down after a violent disturbance (*prāsādikā*) and to be sung when somebody fainted (*antarā*). All these *dhruvas* were sung by the vocalists, sitting on the stage. The subject has been dealt with in detail. It is regretted now a days *dhruvas* are a lost art. — D.D.K.

303. Gupta, D.K. :- *Kuntaka's Critique of Kālidāsa as a Master of Sukumāra Style.*

Ṛm, XVI-XVIII, 1984-86, pp. 133-144.

Kuntaka the famous author of *Vakroktijīvitā*, attempts in his own way, a critical appreciation of a good number of classical writings with reference to the poetic elements propounded by him and makes a critical assessment of them in perspective. Of the classical writers of note, Kālidāsa enamours Kuntaka the most and naturally draws, therefore, his foremost attention. He is represented in his treatise as master par excellence of the *Sukumāra* style, one of the three styles critically elaborated by him in the first chapter of his work. He has given some verses from different works and remarked that Kālidāsa's poetry is enshrined in a diction which is singularly adorned by *Vakrokti* or artistic turn of speech and is happily fashioned in the *Sukumāra* style, which has a general resemblance to the *Vaidarbhī* style *Rīti*, long associated, in literary tradition with his name.— D.D.K.

304. Gupta, Madhu :- *Kṣemendra Viracita Pratyakṣa Nīti Kāvyaon men Nīti Nirdeśana. (Ethics in Kṣemendra's Direct Ethical Poetry). (Hindi).*

Śod. Pat., XXXIX, No. 1, 1988, pp. 38-47.

The paper presents before the reader a short but exhaustive account of reference of ethics contained in direct ethical poetry composed by Kṣemendra. The paper contains special references of personal ethics, social ethics, economic ethics and religious ethics contained in Kṣemendra's poetry. It presents before the reader a brief account of human values contained in Kṣemendra's poem. For example, social welfare is the basis of world. Hence, a man must follow this path. Socially he believes that the quality is superior to the heritage and in the modern world the wealth carries the respect and popularity, so far as the religions are concerned, he treats non-violence, to be the highest religion. The chief object of the poet is to reform the society from ethical point of view. — K.R.

305. Gupta, Subhash :- *Role of Supernatural Elements and Peculiar Beliefs in the Plays of Bhāsa.*

VII, XXIX, Pts. 1-2, 1991, pp. 160-169.

Bhāsa, in his dramatic works has utilized supernatural elements and popular beliefs for the development of plot. Some works of poet, for instance, the *Avimārakam*, the *Karṇābharaṇam* and the *Svapnavāśavadattam* are clearly based on these beliefs and supernatural elements. The following types of supernatural elements can be traced to in these plays : curse of learned brahmins and ṛṣis must bear desired fruit, secondly a forecast of a well versed seer cannot be transgressed by God if it is properly examined, thirdly persons having supernatural powers also appear on the stage, then objects which are supposed to have supernatural powers are also utilized, not only this effect, but optical illusion is also found in these plays.— D.D.K.

306. Hahn, Michael :- *Sanskrit Metrics – As Studied at Buddhist Universities in the Eleventh and Twelfth Century A.D.*

Br.V, LII, 1988, pp. 30-36.

Ratnākaraśānti's *Chandoratnākara* and Jñānaśrīmitra's *Vṛttamālāstuti* are the two pioneer Buddhist authors of these material treatises. The latter writer, a famous Buddhist philosopher, flourished between 1000 and 1050 A.D. It is true that fragments of metrical śāstras have been found among the remnants of Sanskrit literature unearthed from the sands of Central Asia. The *Chandoratnākara* was edited by George Huth in 1890, with Tibetan translation and the *Vṛttamālāstuti* was edited by

Yogi Naraharinātha in 1956. There are two commentaries on these treatises, which have been discussed with suitable examples in this title.—D.D.K.

307. Janki, A.:—*A Brief Note on the Prevalency of Anibaddha in Classical Sanskrit Literature.*

JOIB, XXXVI, Nos. 1-4, 1987, pp. 155-159.

Sanskrit poetry started with individual verses. It has been affirmed by the historians of Sanskrit literature that there is a succession of the body of individual verses, which included panegyrics, epigrams, lyrical compositions etc. before the Christian era when there is no definite knowledge of the growth and development of Kāvya. There are several thousand of *Muktakas* (*Anibaddhas*) in the classical Sanskrit literature. The vastness of *Muktaka* literature can be evidenced by the large number of anthologies and poets like Kālidāsa, Amaru, Bhartṛhari etc. contributed several pearls to the treasury of *Muktakas* and made it rich and magnanimous. Foreign scholars loved *Muktakas* as A.L. Basham writes : 'The longer Sanskrit poem is usually prolix and shapeless'. — D.D.K.

308. Jhanji, Rekha :- *The Myth of Kāvya-puruṣa in Rājaśekhara's Kāvya-mīmāṃsā*

VII, XXX, Pts. 1-2, 1992, pp. 151-156.

In the *Kāvya-mīmāṃsā* Rājaśekhara recounts a beautiful myth to account for the birth of poetry. According to this myth, Saraswatī went into penance in the Himalayas in order to have a son. She propitiated Brahmā and after some time she gave birth to a son who spoke to her in rhyme as soon as he was born and was named Sārasvateya and later on famous as *Kāvya-puruṣa*.

In the *Mahābhārata* and the *Vāyu-Purāṇa* the birth of Sārasvateya is associated with Saraswatī's marriage to Dadhīci and not Brahmā. In the *Nāṭyaśāstra* the creation of *Nāṭya* is associated with Brahmā but there is no mention of Saraswatī there. But in the creating of *Kāvya*, Saraswatī and Brahmā are both involved. Further expansion is fully discussed in this paper. — D.D.K.

309. Jog, K.P. :- *Some Textual Readings in Kauṭilya Arthaśāstra*.
JASB, LX-LXI, 1985-86, pp. 67-74.

MSS of *Bhāsanātakacakra* and Kauṭilya's *Arthaśāstra* was discovered in 1912 A.D. Both these works reveal the earliest form of classical Sanskrit. *Arthaśāstra* reveals vigorous form of scientific writing and thought which continued to dominate India's political life. But it consists numeral technical terms and rare words that became unintelligible even to the scribes who were aware of the importance of the work and cared to copy the same from possibly some scanty material available to them. Different editions and translations are available. The author has quoted some variants from Kangle's edition. He has not been able to verify only those variants, which are from the commentaries *Jayamaṅgalā* and *Bhāṣavyākhyāna*. *Niṣkīra* and *Sangrāma* are the two words discussed in this unique article. —D.D.K.

310. K. Gayathri Devi:- *Horace and Mammaṭa on the Purpose of Poetry: A Comparison*.

VII, XXVI, Pts. 1-2, 1988, pp. 186-188.

The paper intends to compare Horace and Mammaṭa, the greatest revolutionary critics of West and East regarding the purpose of poetry. Despite the time gap of a millennium between them, both speak for the poet against the same background. Horace (1st century B.C.) accepts his Greek models and gives a beautiful prescription to the poet for success and he evolves a synthesis between the two contradictory approaches, of Plato and Aristotle. Similarly in Indian poetics Mammaṭa (11th century A.D.) states the aims of poetry in his original way.

Horace emphasizes the twofold function of poetry, i.e. pleasure and teaching and adjusts the issue, the hedonistic pedagogic compromise, speaking from the viewpoint of the reader. Then he talks for the first time from the poet's point of view that a poet gets fame and wealth by his poem. He reconciles the controversial conventions of Plato, who wanted the poetry to be only didactic in its purpose, and Aristotle, who assets the delight as the function of a work of art.

To Mammaṭa, poetry brings fame, wealth, worldly knowledge, relief from evils, immediate bliss and sweet counsel as from the lips of a beloved. Despite the hedonistic approach, Mammaṭa does not ignore the value of poetry from the point of view of ethics. He examines the principle of poetic purpose from various angles of human life. From

poet's point of view, fame, wealth, relief from evils and delight, and from the reader's point of view, knowledge of ways of the world, immediate and perfect happiness and an advice are represented.

On observing these principles of purpose of poetry laid down by the two critics, it is obvious that a striking similarity is found between their concepts. As is observed, the spirit is alike in all the critics of west and east, which would guide the man of taste enter the golden realm of comparative criticism. —P.G.

311. Kanjilal, Dileep Kumar :- *Literature on Patriotism and Patriotic Feeling in Sanskrit.*

ABORI, LXIX, Pts. 1-4, 1988, pp. 125-140.

Sanskrit works from the age of the Vedas down to the present days unfurl a hitherto unknown and vast treasure of literary references, usages, anecdotes, adages and apothegms with patriotic feeling and patriotism for about 3000 years. The genesis of patriotism is as old as human civilization and it comprises the following factors at the core : (i) A terrestrial attraction, (ii) consciousness of ownership of land inhabited for generation etc. (iii) sympathy and love for geographical cultural peculiarities of the people inhabiting therein. The land, natural resources, the manners and culture of Aryan Hindus is available in the *Ṛcās* of *Ṛgveda*. *Ṛcās* appear to be the eulogies of the earth of our country. Love and patriotism can be traced in the *Purāṇas*, *MB* and Classical Sanskrit Literature, and the battles fought by the Indian against different foreign invaders are discussed in this paper. — D.D.K.

312. Kothari, Dev :- *Hastalikhita Granthon kā Bhaviṣya. (Future of Manuscripts). (Hindi).*

Śod. Pat., XXXVIII, No. 4, 1987, pp. 3-4.

This article draws the attention of the ministry of the human resources towards the manuscripts that are laying in neglected condition in various states of India. It also makes a mention of the lack of scientific editors for the same. The institutions, which edit such manuscripts are unable to get them published. Even if published they do not find proper place in the market. Persons interested in editing such articles are not given the status of literary men. Hence, the paper justifies the need of preserving and publishing the vastest collection of these manuscripts. — K.R.

313. Kothari, Dev :- *Hastalikhita Granthon kī Surakṣā (Preservation of Manuscripts)*. (Hindi).

Śod. Pat., XXXIX, No. 4, 1988, pp. 3-4.

The paper signifies the need of preservation of various manuscripts available at different places. The total number of manuscripts is more than twenty lacs. It is the most significant trust of the country. But it is a matter of regret that there is every fear of their annihilation with the passage of time for want of proper care. It also gives a hint for the need of publication of these manuscripts. It favours the zerox copies and microfilms of these works, by providing some incentive to the people engaged in this work. It is the only way to pay of the debt of our ancestors. — K.R.

314. Krishnamurthy, K. :- *The Conceptual Structure of Dhvani in Ānandavardhana's Dhvanyāloka*

Rm, XVI-XVIII, 1984-1986, pp. 185-192.

Ānandavardhana's primary objective in his *locus classicus* of Sanskrit poetics, viz, *Dhvanyāloka* (c. 850 A.D.) was to provide a philosophical acceptable theory of the essence of poetry as envisaged by men of taste. In his deeper analysis of the aesthetic problem, all those ideas of his predecessors were crude and superficial which failed to touch inmost secret of the poetical appeal or *rasa*. Appreciation of *rasa* was all too rare; and was open to only privileged few, gifted with a refined sensibility by birth. Giving a review of the explanations of poetic or aesthetic value by earlier theorists leads Ānandavardhana to propose his own original explanation *per se*, viz, *Dhvani*. After a detailed discussion over the previous theories a sound philosophy of poetic beauty is arrived which can be summed up in an aphoristic form: *Kāvyaśātmā Dhvaniḥ*, discussed in this paper.—D.D.K.

315. Kulkarni, V.M. :- *Discovery through Restoration*.

JASB, LX-LXI, 1985-86, pp. 3-19.

Professor R.C. Parikh of Ahmedabad requested the author to write a review of his latest edition of Mammaṭa's *Kāvyaśāstra*, the speciality of which was that it contained the hitherto unpublished commentary *Saṅketa* of Someśvara Bhaṭṭa. This commentary contains a number of question marks : much of its text was corrupt. The learned professor made an attempt to get the original text from where the writer

of *Saṅketa* commentary could possibly have drawn his material by looking up books on the topics to which the passages in *Saṅketa* referred—these books comprised, Bharata's *Nāṭyaśāstra*, Abhinavagupta's *Abhinavabhāratī* commentary on it, Dhanañjaya's *Daśarūpaka* with Dhanika's commentary *Avaloka*, Vāmana's *Kāvyaśālikārasūtrāṇi*, Rudraṭa's *Kāvyaśālikāra*, Ānandavardhana's *Dhvanyāloka* with Abhinavagupta's *Locana* commentary on it, Rājasekhara's *Kāvyaṁīmāṁsā* and a large number of similar texts.

Thus began a big hunt and the subsequent comparative study of the text in the *Saṅketa* and the original version that were located in some of the source books mentioned above. Different types of variant readings and aberrations were discovered by comparative study of these texts and a comparative study, facilitated the task of restoring the corrupt passages to their original form, and the revised edition was published at Baroda, in 1961. The learned author started an anti-corruption Bureau, which is still functioning. A large number of other works of great importance has been described in this article. It can be considered a unique contribution to Sanskrit literature. — D.D.K.

316. Kulkarni, V.M. :- *The Dual Nature of Sāttvika-Bhāvas*.

JOIB, XXXVIII, Nos. 1-2, 1988, pp. 91-106.

The *Sāttvikas* are described or classed separately from *vyabhicāribhāvas*. The reason given for their separate mention is explained as follows: the *sāttvikas* depend on (i.e. partake of) both characters viz. *vyabhicāribhāva* and *abhinaya* (acting or dramatic representation). For 'abhinaya' means *anubhāvas* themselves. The *sattva* and the *sāttvikabhāva* are explained by different Ācāryas. Kumārasvāmin records four different views regarding *sāttvikabhāvas*. According to Viśvanātha, the *sāttvikas* differ from the *anubhāvas* (consequents) in general only in their taking rise in *sattva*—just in the same way as the bull differs from the cattle. In other words the *sāttvikas* are a special class of the *anubhāvas* in general. To distinguish the artificial mental states from the natural mental states of love etc. the *sāttvikas* are given different names on the basis of the particularly prominent *anubhāvas* manifested on their awakening. The *sāttvikas*, the artificial *sthāyins* and the *anubhāvas* are one and the same became doubtful at a later stage.

Abhinavagupta's theory of internal and external *sāttvikabhāvas* involving the Sāṅkhya and Vedānta concepts of *Sattva* (*Rajas and Tamas*) and the *kośas* respectively is certainly novel and interesting. However it does not seem to have found favour with later thinkers except Ācārya Hemacandra, Narahari Sūri and Kumārasvāmin.—P.G.

317. Kunjamma, N.V. :- *The Place of Yaśobhūṣaṇas in Sanskrit Poetics.*

VII, XXVII, Pts. 1-2, 1989, pp. 144-148.

Yaśobhūṣaṇas form a peculiar class of poetic composition written for praising the author's patrons or the deity he worships. These treatises began to be written as a special branch of poetics from the 14th century onward. All these works start with benedictory verses on the favourable deity of the author. The actual contents are in three to nine or ten chapters, named variously as *Unmeṣa*, *Prakaraṇa*, *Vilāsa*, *Kusuma*, etc. Study of the hero and heroine in a poetical composition, their different types and characteristics, *kāvya*; its definition, requisites of a poem, divisions of the poetry, dramaturgy, *rasa*, *doṣa*, *guṇa*, *alaṅkāra* are the general topics dealt with these works. Some of the works have added model dramas for illustrating the techniques of Sanskrit plays. The historical and sociological background can be traced as its origin. A good number of Yaśobhūṣaṇas reveal such historical data as the name of the author, date of the compositions etc. The prosperity of the country and well being of its subjects are explained in some verses. These writers gave an order and arrangement to the already accumulated ideas in a new and simple style so that the ideas may go deep in the minds of ordinary people.—P.G.

318. Lakshmi, R. :- *The Concept of Aucitya.*

JASB, LX-LXI, 1985-86, pp. 27-36.

The author of the title has made an attempt to explain the concept of *Aucitya* and *Dhvani* according to Ānandavardhana's *Dhvanyāloka* and Mammaṭa's *Kāvyaprakāśa*. The term *aucitya* could be translated as suitability or propriety, a concept which figures explicitly in works of *Alaṅkāra śāstras*. *Alaṅkāra śāstra* presents a long tradition of speculation on the nature of *Kāvya*, which does not denote poetry alone, it denotes literature in general. This paper falls into three sections:

Section 1. presents the task of *Alaṅkāra śāstra*

- Section 2. presents the concepts of *dhvani* and *aucitya*, and
 Section 3. analyses Ānandavardhana's contribution to, and its
 implications for *Alaṅkāra śāstra*.

Alaṅkāra śāstra identifies the distinguishing features of *Kāvya* from other linguistic discourse. The *Dhvanyāloka* also seeks to do this and Ānandavardhana's claim is that it is *dhvani*, which is essential to *Kāvya*, marking it out from other linguistic discourse. The distinguishing characteristic of all *Kāvya* is *Rasa* and it has been elaborately discussed in this paper.—D.D.K.

319. Leelamani, C. :- *A Critical Evaluation of Citramīmāṃsā*
 VII, XXX, Pts. 1-2, 1992, pp. 169-172.

Appayadikṣita was a versatile author, well versed in different branches of learning such as different schools of philosophy, rhetoric, literature and śāstras. He hailed from Adyapalam a village near Arni, in the north Arcot district of Madras State. His forefathers were great scholars, well versed in all śāstras. He is credited with the authorship of one hundred and four works on different branches of knowledge. *Citramīmāṃsā*, *Kuvalayānanda* and *Vṛttivārtika* are three *alaṅkāra* works attributed to him. *Citramīmāṃsā* is one excellent work but it was left incomplete. The paper deals with this work indicating his erudition in *Alaṅkāraśāstra* and critical evaluation of this work.—D.D.K.

320. Matsumura, Hisashi :- *Two Notes on the Arrangement of the Gilgit Manuscripts.*

JOIB, XLI, Nos. 1-4, 1987, pp. 145-154.

Some MSS from Gilgit together with those found in Central Asia by the European expeditions and in Tibet by Rāhula Sāṅkṛtyāyana in the 20th century. Soon after their discovery, Nalinaksha Dutt started to decipher the MSS, and the result of his work appeared in his voluminous *Gilgit MSS* 4 volumes in 9 parts. Two Indian scholars Raghuvira and Lokesh Chandra published the facsimile edition of the *Gilgit Manuscripts*. These have been divided in two parts –

1. Serial No. 13 contains some Avadānas and various minor Sūtras. Original folio number. is given in the left margin of obverse.
2. It contains *Pratimokṣasūtra* of the Mūlasarvāstivādin, and was published by Anukul Chandra Banerjee in 3 volumes.—D.D.K.

321. Mishra, Ramashankar :- *Āgamika Vāṁmaya kā Avataraṇa. (An Analysis of Āgama Literature). (Hindi).*

Rm, XVI-XVIII, 1984-86, pp. 441-450.

The ancient Indian literature can be classified into two distinct categories namely *Nigama* and *Āgama*. The *Nigama* comprises the Vedic literature, and the *Āgama* denotes the Tāntric literature. In some Tāntric treatises, however, the *Nigama* has been classified as a different section not concerned with the Vedas. And the descending order or the geneology of Indian literature has been ascertained as *Nigama-Āgama-Yamala-Veda-Purāṇas*, *Smṛtis* and other types of works. Actually the words or speech, which came out from the mouth of Lord Śiva and were listened by Girijā have been termed as *Āgamas* i.e. the celestial words. A detailed description is available in this paper. — D.D.K.

322. Moghe, S.G. :- *A New Light on the Kauṭīlīya Arthaśāstra II.31.18.*

JOIB, XXXVIII, Nos. 3-4, 1989, pp. 305-308.

The passage from *Kauṭīlīya Arthaśāstra II.31.18* runs as follows :-
*Śobhāvaśena Vyāyāmam Bhadram Mandam ca Kārayet, Mṛgam Saṅkīrṇa-
liṅgam ca Karmasya tu vaśena vā.* This passage has been translated by
prof. R. Shamshatry as follows :-

'Suitably to the seasons as well as to their physical-splendour, elephants of sharp and slow sense (*bhadra* and *manda*) as well as elephants possessed of the characteristics of other beasts shall be trained and taught suitable work.'

Prof. R.P. Kangle, however, translates the above passage as follows:- 'In conformity with the appearance he should give exercise to the gentle and the dull (elephants) and to the animal with mixed characteristics, in various types of work or in accordance with the season.'

The present author expresses his complete disagreement with them on the following grounds :-

Bṛhat-Saṃhitā of varieties has introduced four varieties of elephants. All the Sanskrit dictionaries also give four types of elephants. Finally the author translates as under:-

'In conformity with the appearances, he should give exercise to the *bhadra* (elephant) and the *manda* (elephant) and to the *mṛga* (elephant)

and *sañkīṛṇa* (elephant), in various types of work or in accordance with the season. It may be noted that the *sañkīṛṇa* elephant possesses the characteristic traits of other three types of elephants. —D.D.K.

323. Moghe, S.G. :- *Kauṭīliya Arthaśāstra III.5.28 – A Reappraisal*.
JOIB, XXXVI, Nos. 1-4, 1987, pp. 97-101.

In his famous work *Arthaśāstra*, Kauṭīliya has touched upon the aspect of inheritance in connection with the property of an heirless person. Scholars have not rightly interpreted the *Kauṭīliya Arthaśāstra*. Hence an attempt is made to offer an interpretation of II.5.28 of this work, only after properly evaluating the interpretations of the predecessors in the field. The passage under discussion reads as follows :- 'Adāyādakam rājā Haret etc.' Dr. P.V. Kane, author of the *History of Dharmaśāstra*, Prof. R.P. Kangle, translator of the above passage, R. Shamsastri, and some other scholars have given different interpretations and the author of this paper has expressed his verdict which is worth reading. — D.D.K.

324. Mora, J.M. De :- *About the Sanskrit Theatre*.
Rm, XVI-XVIII, 1984-86, pp. 217-222.

In the second half of the 20th century, already far advanced, specialized criticism labours on inquiring, investigating and seeking the correct way of analyzing theatre, which is neither literature nor poetry but rather a distinct and autonomous art having its own characteristics. The author has flayed philologists, orientalist and an important number of specialized theatre critics for analyzing theatre as though it were literature or poetry. This amounts to considering the whole on the basis of only one of its parts.

Humanity's oldest treatise, the *Nāṭyaśāstra*, considers poetry as part of drama, only that, also establishing recitation, characters, actors, music, sets, costumes, make up, different types of plot and many other elements as its parts. The author has put a welcome light on the supremacy of the Sanskrit Theatre. — D.D.K.

325. Mukhopadhyaya, Durgadas :- *Ancient Indian Stage and its Convention*.
ABORI, LXIX, Pts. 1-4, 1988, pp. 243-248.

'Theatre' in India is a composite art form in harmonious fusion of elements from dance, music, pantomime etc. *Nāṭyaśāstra* of Bharata says "Nāṭya is the presentation of the essence and state of all the three worlds. There is no knowledge, no craft, no learning, no art, no yoga, no action, which is not found in Nāṭya". *Nāṭyaśāstra* of Bharata has 36 chapters and it is a comprehensive encyclopaedic manual for persons creatively interested in Indian performing arts and aesthetics. Starting with the origin of Nāṭya, it goes on to describe the architecture of play house, the elements of motions, movements, gaits and gestures, body movements etc. in detail. It gives rapture to the elite and laity.—D.D.K.

326. Murti, M. Srimannarayana :- *Concept of Guṇa According to Bharata*.
VII, XXVI, Pts. 1-2, 1988, pp. 177-185.

Guṇa theory of Bharata is analogous to that of Pāṇini, although it cannot be said affirmatively whether Bharata took his lead from the grammarians in this context. Pāṇini uses the word *Guṇa* in the sense of a phonetic change, which does not bring about any change in the meaning. It means that the *Guṇa* produces an effect on way of pronunciation by means of which the listener will be able to identify the subtle preference of the speaker. The word *Guṇa* in its general sense denotes a quality just as a smell in a flower or in a hair-oil. Applying the same principle of Pāṇini to the concept of *Guṇa* illustrated by Bharata, we can say that the particular mode of sentence formulation constitutes the *Guṇa* in poetry. The *Guṇa* in a *vākya* or poem brings about the delicate feeling or emotion related to *rasa* of the poet without adding any embellishment as done by the *alaṅkāras*, either to the sentence or to the thought. The *alaṅkāras* are much external, while the *Guṇa* is not a factor which is specially added, but resulted from a good expression by eliminating all the possible defects which would obstruct to promote the same sentiment of the poet in the mind of the reader. Bharata's concept of *Guṇa* influenced later poeticians, however they have made some makeshifts in the framework of their theories of poetry.—P.G.

327. Naikar, Chandramoli S. :- *Mṛchakaṭīkam 'the Clay Cart' or the 'Little Clay Cart' A Resume*.
VII, XXX, Pts. 1-2, 1992, pp. 173-182.

Of all literary forms, drama attracts the most, for it appeals to, and pleases all types of tastes of mankind. The *Mṛcchakaṭikam* an ancient rambunctious comedy of manners, unequalled by any other work in Sanskrit literature and *saṅkīrṇa prakaraṇa* form of drama is assigned to king Śūdraka, to whom the drama is attributed in the prologue, but the authorship and the date of the evergreen drama are clouded in mystery. According to Sylvain Levi- it was written by the author of *Cārudatta*. The well merited theories of the date of the drama range between 2nd century B.C. to 8th century A.D. P.V.Kane has suggested the date 4th or 5th century A.D.

The *Mṛcchakaṭikam* has a hero Cārudatta, a brāhmaṇa and the heroine, Vasantasenā, a courtesan. Cārudatta's son Rohasena wants his clay cart replaced by a gold cart to play with and that is the base of this drama and the poet has portrayed the sentiment of love in this drama enriching the maximum enjoyment to the reader. —D.D.K.

328. Naikar, Chandramoli S. :- *Modern Sanskrit Drama*.

VII, XXIX, Pts. 1-2, 1991, pp. 122-131.

Sanskrit drama, having a divine and legendary origin, had been developed through many centuries by great poets like Bhāsa, Śūdraka, Kālidāsa and Bhavabhūti etc. who have truly embellished Sanskrit drama and poetry. Their dramatic compositions have a peculiar charm of their own and deserved to be studied for their intrinsic social and cultural values. Similarly Sanskrit dramas in the 20th century too have peculiar charm of their own, described in this article.

The study of modern Sanskrit drama, became a passion of life for scholars like Dr. Usha Satyavrat, the author of the work, 'Sanskrit Dramas of Twentieth Century'. Similarly Dr. Rathamayidevi Dikshit had written 'Women in Sanskrit Dramas.' Dr. Naikar has depicted the true picture of modern Sanskrit drama under the heads : Absence of Prakrits, change in expression, changes in technique, new themes etc. According to the central themes, the modern Sanskrit dramas fall into seven main categories and a list of such work is available in this article. — D.D.K.

329. Naikar, Chandramoli S. :- *Proverbs in the Saṅgītas (Prākṛta Plays)*.

VII, XXVII, Pts. 1-2, 1989, pp. 137-147.

Karpūramañjarī, *Rambhāmañjarī*, *Candralekhā*, *Śṛṅgāramañjarī*, *Ānandasundarī* are the Saṭṭakas quoted here to observe that the Saṭṭakakāras loved to scatter in their Saṭṭakas more important but interesting proverbs that radiated one or other social or cultural value, liked by the contemporary society. Rājaśekhara, who was akin to the living Prākṛta tongue, was a skilled Saṭṭaka writer and hence chose them from the spheres of his experience and learning. He used them effectively, abundantly and befittingly. The proverbs in other Saṭṭakas too depict their contemporary cultural value of the society. It seems that the later Saṭṭakakāras adopted proverbs from *Karpūramañjarī* or translated them from known Sanskrit ones. They, however, prove to be the crystalised summary of popular wisdom or fancy. To quote one reference from *Ānandasundarī*, the churning rod advises others, but fails itself in the grued vessel (goli savvāṇa vi saṇṇaṃ kahēdi saam gadua taṇḍūla jala bhaṇḍe paḍai).—P.G.

330. Nampoothiry, E. Easwaran :- *Divisional Concept of Meghasandeśa*.

Rm, XVI-XVIII, 1984-86, pp. 229-234.

Sandeśakāvya or *Dūtakāvya* is a popular species of lyrical poetry. None of the Ālaṅkārikas has offered a definition or a systematic arrangement of this branch of Sanskrit literature. But Dharmagupta, the author of the commentary on the *Śukasandeśa* of Lakṣmīdāsa says that *Sandeśakāvya* can be divided into twelve *Prakaraṇas* according to its subject-matter and accordingly he divides *Śukasandeśa* into twelve divisions. In his commentary *Varavarṇini* on this poem he explains them with reference to this poem. According to this divisional concept the *Meghasandeśa* has the following sections. 1. *Ādikāvya* i.e. the introductory statement 2. *Prakaraṇa* i.e. commissioning of the messenger 3. *Vrajyāṅgadeśanā* i.e. introduction about the route to be followed by the messenger etc.

Thus it is concluded that the *Meghasandeśa* can be well divided into twelve *Prakaraṇas*, as has been so divided the *Śukasandeśa* of Lakṣmīdāsa by Dharmagupta in his commentary called *Varavarṇini*. Such an attempt is useful to weed away the interpolations in the poem, which have inflated the text of Kālidāsa from 110 to 127 stanzas. According to the well known Kerala commentators the poem consists of

110 stanzas. Whatever is interpolated can be detected once this concept is scrupulously applied to the poem.— D.D.K.

331. Nanavati, Rajendra :- *Kāvyaśāstram Dhvaniḥ : A Note*.

Br.V., LII, 1988, pp. 105-110.

Vāmana (c. A.D.800) author of *Kāvyaśāstram Dhvaniḥ* reminds us of his famous dictum *Ritirātmā Kāvyaśāstra*. On the other hand Ānandavardhana in his *Dhvanyāloka* suggests *Kāvyaśāstram dhvaniḥ* (with which he actually opened his treatise on *dhvani*). His date is generally accepted as 875 A.D.

Most probably Vāmana had been widely popular in the ninth century and his words *Ritirātmā Kāvyaśāstra* must have been so much in the air at that time, that the words *kāvyaśāstram dhvaniḥ* occurring as the opening words in a treatise would not only remind one of the Vāmana's dictum but also imply that words, theory and the treatise are meant as a reply to Vāmana's dictum, his theory or *riti* being the soul of poetry in his famous treatise.— D.D.K.

332. Padoux, A. :- *Vāmakeśvara-tantrāntargatam Yoginīhṛdayam*.

Rm, XVI- XVIII, 1984-86, pp. 251-258.

Very little was known about the origins, dates and historical development of most of the Śaiva-Śākta texts of Northern and North-western India. These texts are termed as Śrīkula-texts or Śrīvidya (often also called Tripurā) school or tradition, and these works deal with the cult, or refer to, goddess Tripurā (or Tripurasundarī) a tantric form of Lakṣmī. All such texts are somehow related to the *kula* tradition. *Yoginīhṛdayam*, for instance, explicitly states that its teaching is meant only for those who are kaulācārapara. Abhinavagupta, the great master of Kashmir Śaivism, was an initiate of *kaula*, a doctrine he expounded in the *Tantrāloka*. *Yoginīhṛdayam* is in the form of a dialogue between the Goddess Mahā Tripurasundarī, who questions, and Śiva Bhairava who acts as a teacher. It is made up of three chapters, totalling about 380 Ślokaś. — D.D.K.

333. Panda, Kshetrabasi :- *Contribution of Sanskrit Play-wrights to the Principle of Irony*.

JOIB, XXXVIII, Nos. 1-2, 1988, pp. 53-59.

Applied to Sanskrit drama, the western concept may be (Sophoclean or Shakespearean) of dramatic irony gathers new facets. The irony envisaged by Bhāsa and Kālidāsa, can be termed as Bhāsaite and Kālidāsaite irony. Every great playwright, while handling the motif of dramatic irony in a play makes the audience feel the novelty of his conception leaving the distinct mark of his genius.

Bhāsa has a tendency to create irony by bringing the members of one family together in peculiar circumstances, so that all of them or one of them does not recognize the other. Bhūma's presence in a surprising before his unknown son Ghaṭotkaca creates a comic situation of dramatic irony. The son throwing big trees and mountain tops at his father, the father's comments for non-setting the boy free, and the taunt of Ghaṭotkaca and Bhūma are ironical remarkable situations in the play, *Dūtā-Ghaṭotkaca*. Similar is the case with Bhāsa's other plays i.e. *Pañcarātra* and *Svapnavāsavadattam*. Kālidāsa has developed some of the motifs inherent in the Bhāsaite irony and invested them with deeper sentiments. In the *Mālavikāgnimitra*, mere chance occurrence forces the younger and the more tender hearted Mālavikā to servitude and disguise as compared to the situation in *Svapnavāsavadattam*. Kālidāsa adds to the piquancy of the effect of dramatic irony. Bhavabhūti has achieved greater tragic and pathetic effects even than the Kālidāsa's irony. The happy end does not diminish the acute pain of the irony. — P.G.

334. Pradhan, S.S. :- *Authorship of Advaitarasamañjarī*.

Br. V, LIII, 1989, pp. 185-187.

The *Advaitarasamañjarī* is a short poem of 44 verses in *vasantatilakā* metre explaining the chief tenets of the Advaitavedānta. It was published in the Trivandrum Sanskrit Series in 1946 with an anonymous commentary, *Laghuvivarṇa*, both of which ascribe the text to Sadāśiva Brahmendra.

However, the same text is ascribed to Nallā Dikṣita in three MSS of the work available in the Madras Government Oriental MSS library. The author of the paper is of the view that Nallā-Dikṣita's authorship of *Śṛṅgārarasamañjarī* is certain.— B.L.S.

335. Rai, Upendra Nath :- *Himvanta Therāvalī aura Paurāṇika Sākṣya*
(*Himvanta Theravali and Purāṇic Evidences*).
(Hindi).

Śod. Pat., XXXIX, No.4, 1988, pp. 30-41.

This paper gives an account of the lack of unanimity over the essay *Himvanta Therāvalī* written by Bālījī. According to it Bālījī has accepted the age of *Mahābhārata* to be 3148 B.C. whereas other opinions differ with it. Bālījī has taken shelter of the single reference contained in *Ratna Sañcaya Prakaraṇa* but he has provided no proof about it. Bālījī has not connected any number of *Himvanta Therāvalī* with *Saptarṣi Saṃvata*. The paper concludes with the remarks that it needs a great attention to justify the dates of *Vīra Janma* and *Vīra Nirvāṇa*. The drawbacks of memory, any mistake in writing and confusion in different descriptions on the basis of similarity in names can lead to dispute. It is not justified to invalidate any Indian evidence on the basis of authoritative sayings.—K.R.

336. Raja, K. Kunjunni :- *A Style Sheet for Sanskrit*.

Br.V, LIII, 1989, pp. 181-184.

The purpose of a style sheet is to present a text correctly, consistently and clearly. The following style sheet is based on the practice followed in the Adyar Library and Research Centre.

Grammatically correct forms should be used, except in cases where the author has intentionally used irregular forms. If the lack of *Sandhi* in a verse is intentional, and if *Sandhi* would disturb the metre, *Sandhi* should not be restored to. *Anusvāra* is wrong in such cases as : *Śaṅkā, Śaṅkhaḥ, Pañca Uñchati, Kaṇṭakaḥ, Kaṇṭhaḥ, Cintā, Manthaḥ, Kampāḥ, Ambhaḥ, Aṅgam, Gumphaḥ, Pañjaraḥ, Maṇḍanam, Mandāḥ, Ambā*. However, it is preferred in such cases as *Kaṭam Karoti, Odanam Pacati, Phalam Cinoti*.

Visarga is to be retained in such cases as *Hariḥ Śete, Namaḥ Sadase, Putraḥ Śaṣṭhaḥ*. *Avagraha* sign (ᳵ) is to be used as per rules : *Eṇaḥ Padāntādati*.

Sandhi forms are optional in a sentence, but compulsory in a verse. Spacing is recommended if *sandhi* is not intended. There is no hard and fast rule regarding hyphenation.—B.L.S.

337. Rajendran, C. :- *Mahimabhaṭṭa's Concept of Poetry as a Śāstra*.
Br.V, LIII, 1989, pp. 113-120.

In the third *vimarśa* of *Vyaktiviveka* Mahimabhaṭṭa observes that poetry is essentially a śāstra, along with Vedas, Itihāsas and Purāṇas. In his view the distinction between poetry and Vedas etc. is only formal. While the Vedas have sound as the dominant element, it is meaning, which is predominant in Itihāsas and Purāṇas. Poetry is characterized by equal predominance of sound and meaning.

An attempt is made in this paper to investigate the implications of Mahimabhaṭṭa's inclusion of poetry in śāstra. The poeticians before Mahimabhaṭṭa distinguished poetry from śāstra while poetic expressions are spontaneous and attractive in nature, the understanding of śāstra requires hard labour and hence it is frightening to the people of refined tastes. Bhaṭṭanāyaka had made distinction between śāstra and kāvya on the basis of the difference in their predominant element. But Mahimabhaṭṭa holds that there is nothing in poetry, which prevents it from being called a śāstra. Though Mahimabhaṭṭa does not define śāstra anywhere, he seems to accept the concept of śāstra as the means, eternal or non-eternal, which instructs people to act or to abstain from action.

In Mahimabhaṭṭa's view, poetry being considered a śāstra does not effect its refined nature. However, he appreciates brevity of expression in poetry, which is very important element in śāstra. The law-givers like Manu and logicians like Jayantabhaṭṭa have not given much value to poetry, as means of inculcating moral values in men and women. However, Mahimabhaṭṭa places poetry in śāstra, as it too refines human mind and conduct. —B.L.S.

338. Rajendran, C. :- *The Vīthīs of Rāmāpāṇivāda*.
VIJ, XXVII, Pts. 1-2, 1989, pp. 123-130.

Vīthī is a special species of Sanskrit literature, which has very little illustrative examples. *Vīthī* is dealt in a more or less in mechanical manner, since no early example is available. It possesses all the *rasas* and has the capacity to offer instruction to people in a concise manner. The supposition of *Vīthī*'s origin to the folk theatre is corroborated by the general negligence in elitist culture.

Rāmapāṇivāda of the eighteenth century wrote two *Vīthīs*—*Candrikā* and *Līlāvātī* in an artificially constructed Prākṛta. In the *Prastāvanā*, the author poses and answers the questions as to the nature and characteristic of *Vīthī*. One act, two characters, two *sandhis*, *Ākāśabhāṣita*, invented plot – are the general features mentioned therein. *Candrikā* play deals with love story of Candrāsana and a Vidyādhara princess Candrikā. The mystery of their love originated by love-letters is solved by a disembodied voice emanating from the sky, the speaker is the father of Candrikā who decides to give his daughter Candrikā to the king. Candrikā, however, is whisked away by the demon Caṇḍa who is killed by Lord Viṣṇu and finally with the happy note of the arrangement of marriage the play ends. The play is not wanting in real poetic worth. *Līlāvātī* another *Vīthī* is a more mature play, again a love story of Vīrapāla and Līlāvātī, with more complex plot has unexpected turn of events. The monologue structure and monologue format are historically valid characteristic of both the plays. — P.G.

339. Ramana, M.V. :- *The Canon of the Aṅgīrasa in Sanskrit Literary Criticism*.

VII, XXVIII, Pts. 1-2, 1990, pp. 167-174.

The poet or the dramatist intends to produce particular kinds of aesthetic pleasure in the hearts of the Sahṛdayas. He, amidst the manifold actions and feelings, aims at a single purport to be the ultimate one and all the others only as contributory to it. The unitary effect in the domain of kāvya secured through the aesthetic phenomenon 'Rasa'. Ānandvardhana rightly says in this regard that the poet should always make use of a single Rasa as the leading sentiment, which is called as *Aṅgin*, while the other *Rasas* are kept in its background in order to enrich manifestation and these are termed as *Aṅga Rasas*. Sāgaranandin and Caṇḍīdāsa have used peculiar terms as *sthāyīrasa* and *vyabhicārīrasa* etc. to explain the true nature of *Rasas*.—D.D.K.

340. Rao, Venkateswara :- *The Influence of Telugu on the Sanskrit Dramatic Literature*.

VII, XXVII, Pts. 1-2, 1989, pp. 131-136.

The paper quotes a lot of references, which make it possible to affirm that Sanskrit authors were influenced by Telugu proverbs and local usages which were aptly introduced in the Sanskrit dramatic literature. This kind of introduction helps many a reader to know the social and cultural aspects of that region and hence it is very significant. In *Śṛṅgārabhūṣaṇabhāṇa* of Vāmanabhāṭṭabāṇa, some proverbs and local usages are there. In *Kuṇābhāikṣava-prahasana* of Tirumalanātha a strange sensation, experienced by the limbs bitten by a scorpion, termed as *Simasimalāduṭṇḍi* in Telugu and *Nimisimāyante* in Sanskrit. Similarly, *Somavalliyogānanda prasasana* of Aruṇagirinātha, *Śṛṅgāramañjarībhaṇa* of Gopālarāya, *Śṛṅgārodayabhāṇa* of Liṅgamaguṇṭa Rāma and many other Sanskrit grammatical compositions provide similar references to the author.— P.G.

341. Rebari, Harmal:-*Rājasthāna kā Sanskrit-Rūpaka-Sāhitya : Eka Vīvecana (Sanskrit-Rūpaka-Literature of Rajasthan: A Study). (Hindi).*

Sod. Pat., XL, Nos. 3-4, pp. 67-77.

This paper brings to light the significance of Sanskrit-Rūpaka-literature composed in Rajasthan. It provides a glimpse of different Rūpakas composed in Rajasthan. They are *Rūpaka-traya* by Vidyadhara Shastri which include *Pūrṇānandam*, *Kalidānyam*, *Durbalabalam* in addition it covers the creations of different writers, viz. *Vāmana-vijayam*, *Pratyāśī-parīkṣaṇam*, *Bālaśākuntalam*, *Kṛṣṇa-sudāmā-nāṭakam*, *Mahābhiniṣkramaṇam*, *Cittaurasiṃha*, *Kāryakṣetra*, *Bilhaṇa Kavi*, *Śrī Śaṅkarācārya*, *Mahākavi Māgha*, *Svātantrya-Yajñāhuti*, *Mewāra-Mārtaṇḍam*, *Bhāratasya Tyāgaḥ* and *Prāṇāhuti*. It goes to justify that Sanskrit is not a dead language. Moreover, Sanskrit is a language that can vibrate our life better than any other language.— K.R.

342. S. Padmakumari :- *The Place of ŚrīKṛṣṇavijaya of Śaṅkarakavi in Mahākāvya Literature.*

VII, XXIX, Pts. 1-2, 1991, pp. 177-183.

Śaṅkarakavi was one of the poets who enjoyed the status of court poets in the reign of Keralaverma Kolathiri in Northern Kerala belonging to the Mūṣika dynasty. The poet himself mentioned his name as Śaṅkara

in his work *ŚrīKṛṣṇavijaya*. The theme of the work is taken from the 10th skandha of *Bhāgavata*. It consists of 1146 stanzas in 12 cantos. Twenty six classical metres are used in the poem. Among them the commonly used are *vasantatilakā*, *indravajrā*, *upendravajrā* and *śārdūlavikrīḍita*. Mahākavi Daṇḍin has enumerated in detail the qualities and the content of a Mahākāvya. An analysis of the content of the *ŚrīKṛṣṇavijaya* of Śaṅkarakavi will clearly reveal that this Kāvya is a Mahākāvya. Śaṅkarakavi is a master of descriptions. Many are the passages which can be quoted in exemplification of this point. — D.D.K.

343. Sandesara, B.J. :- *Kirāta and Kirāṭa*.

JOIB, XXXVIII, Nos. 1-2, 1988, pp. 79-82.

The paper quotes two editions of the *Pañcatantra* and different versions of a verse dealing with the natural course of conduct of a tribe which is differently named as Kirāta in one text and Kirāṭa in another. In the *Bhāgavatapurāṇa*, the vocable used is Kirāṭa. In the *Sūtrakṛtāṅga sūtra*, several castes are mentioned who are given a name after their characteristic blemish, a Brāhmaṇa is called Ḍoḍa, a merchant Kirāṭa, a Śūdra Ābhīra, and so on. A leader of merchant guild is addressed as Kirāṭa in a Prakrit work, *Kathākoṣa Prakaraṇa*. The *Vastupālacarita* refers to the life of the minister Vastupāla of Gujarat who was Prāgvāṭa Vaṇik. The author employs the word Kirāṭa in the sense of merchant. The word kirāṭaka is used in a derogatory sense in the *Purātana-prabandha-saṅgraha*. So it is beyond doubt that the word kirāṭa means 'a merchant' and that too 'a deceitful one.' The text of the *Pañcatantra* (I.17) should be correctly read at kirāṭānām and not as kirātānām. Even, then, it is certain that Kirāṭa is derived from Kirāta, by cerebralization the transference of meaning being made possible by a metaphorical process. There is a marked similarity between predatory habits of wild tribes like Kirāta and cheating proclivities of the merchants, and hence the evolution of a semantic change. — P.G.

344. Sankaranarayanan, S. :- *Krauñcavadha Passage in Dhvanyāloka – A Review of Reading*.

Rm, XVI-XVIII, 1984-86, pp. 327-340.

Ānandavardhana refers in his *Dhvanyāloka* to the episode, of a cruel slaughter of one of the pair of curlews. At that moment the sage Vālmīki was about to take his mid-day bath in the river Tamasā, he witnessed this distressing scene on the banks of the river. This scene tossed the sage from one extreme to the other – love and pathos. At this juncture, as if his very grief, flowed out, from the mouth of grief stricken Vālmīki gushed out on its own accord, this verse, "*Mā niṣāda pratiṣṭhām*" etc, this verse gave birth to *Rāmāyaṇa* but there is controversy over the bird-male or female. A good deal of discussion is available on this controversy, but the author concludes with the remark "whether the bird shot down by the hunter was male or female, it makes no difference. For in either case the result, viz. kindling of the poet's sorrow, is the same".—D.D.K.

345. Sarkar, Ranajit :- *Colour and Luminosity in the Abhijñānaśākuntala*. Rm, XVI-XVIII, 1984-86, pp. 287-298.

The learned author proposes to enquire about luminosity of colour, which is produced by the falling of light and shade and the elements of spectrum in Kālidāsa's *Śākuntalā*. Kālidāsa has used a large number of colours in this drama. In the sixth act there is a beautiful description of Śākuntalā's portrait painted by the lovelorn king himself. Thinking of Śākuntalā's beauty, the king says that the Maker, before making her must have painted her picture and then assembling all beauties together, *rūpocayena*, he has made her. The colour designations, which Kālidāsa uses in his work are *lohita*, *aruṇa*, *pāṇḍu*, *pāṇḍura*, *tāmra*, *ālāmra*, *kapiśa*, *harita*, *paridhūsara*, *pāṭala* etc. After watering the plants the king notices that the palms of Śākuntalā's hands are extremely red, her feet are red like lotus, her unpainted lips are *pāṭala*, her visual impression is *prasnigdha*. The brightness of Śākuntalā's beauty is a radiation of light, says the king and wonders how can such beauty be possible among the earthly woman. — D.D.K.

346. Sarma, Dimbeswar :- *Aspects of Indian Textual Criticism*. AB, 1982, pp. 189-200.

The author has made an attempt to differentiate between the Text Criticism and Textual Criticism. 1. When we have a given text, it is a settled text and there is no scope for its alteration. If we find any lacuna,

we shall retain the text as it is, and criticize it in a separate addendum, say in the critical apparatus with the formation of our own views. This may be termed as text criticism with all the implied rigidity of the text. 2. When text is of doubtful authenticity, and we may change the portion of the text, it may be styled a Textual Criticism. Different other problems concerning criticism of texts, epics, MSS etc. have been dealt within this essay.—D.D.K.

347. Sarma, K.V. :- *Variant Readings and Text Reconstruction in Indian Manuscriptology*.

Br.V, LIII, 1989, pp. 77-93.

The wealth of manuscripts in Sanskrit, Prākṛta, Pāli and other languages is inexhaustible. Though manuscripts in large number are lost for various reasons, the number of manuscripts still surviving in private and public possession is quite large on the subject of Jyotiṣa alone, there are one lakh existing manuscripts.

All the manuscripts available are not the author's original texts. Hence there is the problem of restoring the author's original text.

Many factors cause corruptions in the manuscripts. Some corruptions are involuntary. There are scribal errors related to (a) continuous writing in the original, (b) letter-forms and writing styles, (c) regional differences (d) marginalia (e) misplaced folios, (f) additions and omissions.

Voluntary corruptions also occur in such literature as Itihāsas, Purāṇas, Māhātmyas and Saṃhitās.

The problem of text-reconstruction (*Pāṭhaśodhana*) becomes very important and this can be done better now by making use of modern facilities.—B.L.S.

348. Sarma, K.V. :- *Science Orientation to Sanskrit Teaching in Modern Times*.

VII, XXX, Pts. 1-2, 1992, pp. 123-126.

Sanskrit, which has been declared, even by the western savants 'as more perfect than Greek, more copious than Latin and more exquisitely refined than either' has very much more to its credit. It has been the unifying force for all aspects of social life, including religion, philosophy, customs, manners etc. As such, a knowledge of the language and what has been composed in it is an imperative ingredient for a full

simplification of the rigorous of the language including its grammar, etc., in other words 'How to study Sanskrit in modern times.' Finally the author has given a list of some important texts on science for the students of modern times.— D.D.K.

349. Satya Vrat :- *Śrīdharmacaritam : An Amorphous Mahākāvya*.

VII, XXX, Pts. 1-2, 1992, pp. 157-168.

Written at Delwāḍa (Mewad) in 1406 A.D. the *Śrīdharmacarita* of Maṇikyasunder, a gifted mark of Añcalagaccha, an off-shoot of the Śvetāmbara branch of the Jain faith, purports to detail, in nine cantos of uneven size, the life account of Vijayacandra, son of Jayacandra the ruler of Maṅgalpura, in a Purāṇic romantic ambience, with such of the trappings as Sanskrit Mahākāvya admits. It is composed of a total of 1313 verses. It was Śrīdhara of an earlier birth, who was born as Vijayacandra. The title of the poem thus concerns itself with his earlier names and is therefore unable to reflect the totality of its contents. The poem is indeed infested with the expedition of the earlier births of almost all the actors of story. Vijayacandra and Sulocanā, the hero and heroine of this poem had to face different types of obstacles in their life. The Purāṇic tendency of wearing different strands of ancillary in the central story seems to have assumed frightening proportions in the *Śrīdharmacaritam*.— D.D.K.

350. Sefi, Kaji Anjum :- *Ācārya Bharata Se Pūrvavartī Nāṭya Paramparā*
(*Nāṭya Tradition Prior To Ācārya Bharata*).

Śod. Pat., XLI, No. 4, 1990, pp. 15-21.

This paper throws significant light on the Nāṭya tradition prevalent prior to Ācārya Bharata on the basis of different references from various scholars. It concludes with the remarks that these *Nāṭya sūtras* may have been forgotten like the volumes on grammar written prior to Pāṇini's *Aṣṭādhyāyī*.— K.R.

351. Sharma, Aruna :- *Rūpaka ke Iti Vṛtta men Arthopakṣepakon kī Yojanā*
(*The Planning of Semantics Authorities in the Context of Rūpaka*).

KURJ, XXVI-XXVII, 1992-93, pp. 263-269.

States that most popular and influential characteristic of Sanskrit literature is enacted poetic compositions. Kāvya (poetic compositions) are called plays, *rūpaka* as also *rūpa*. These three forms are distinguished on the basis of plot, leader (*nāyaka*) and essence (*rasa*). All the three characteristics are equally important but plot has a special place. Plot is of three types – popular, manufactured or mixed : *Arthopakṣepaka* forms the next point of discussion as it is stated of five kinds : *Viṣkambhaka*, *praveśaka*, *cūlikā*, *añkāśya* and *añkāvatāra*. The next few paras are devoted to their explanation. The author dilates upon the position of *Arthopakṣepakas* by stating that Bharata, Dhanañjaya, Rāmacandra Guṇachandra, Sāgara-nandī, Viśvanātha and others have described its importance as well as form, and are silent regarding its position in plays (*Nāṭkas*). Continues with her view-point by referring to Śāradātanaya, Bahurūpamiśra, Kumārasvāmī and Siṅghabhūpāla, the commentators of treatises on dramaturgy. Concludes that the position of *Viṣkambhaka* and *Praveśaka* be considered as extraneous to the act. —N.K.S.

352. Sharma, Jai Narayana :- *Śabdaśaktimūlaka Dhvani men Aprākaraṇikārtha kī Pratīti (Inference of Non-referential Meaning in Śabdaśaktimūlaka Dhvani). (Hindi).*

Śod. Pat., XXXIX, No. 3, 1988, pp. 23-33.

This paper throws light on four different opinions held by scholars on the subject. The first opinion has been followed by Ācārya Mammāṭa and Viśvanātha, who consider *aprākaraṇikārtha* to be the ironical. The second school of thought comes to the conclusion that besides *prākaraṇikārtha* *aprākaraṇikārtha* is also inferred through its literal sense. Paṇḍitarāja Jagannātha seems to be accepting this opinion. The third opinion names it as *vācyālañkāra* whereas in the other sense it will be named *Dhvani*. The fourth opinion calls it *Śabdaśaktimūlaka Dhvani*. The paper derives three conclusions from the four opinions, i.e. perception of *prākaraṇika* meaning, inference of *aprākaraṇika* meaning and inference of *upamānopameyabhāva* of *prākaraṇika* and *aprākaraṇika* meaning. It also takes into account the opinion held by Appaya Dīkṣita. He feels that the relation between *aprākaraṇika* and *prākaraṇika* meaning

takes the form of an *alañkāra* at the final stage. It also steers the conflict between the rules followed by Abhinavagupta and Pañḍitarāja Jagannātha. According to it both the scholars seem to be correct on their stand. Even then we should form the opinion that when *Śabdaśaktimūlaka Dhvani* is at *yogarūḍha* and *yaugikarūḍha* surface, if the *prākaraṇika* meaning is *rūḍha* it will be *Abhidhāgamyā* and *aprākaraṇika* meaning will be *yaugika* and *vyañjanāgamyā*. — K.R.

353. Sharma, Mukunda Madhava: - *On the Implications of the Statement: Kāvyeṣu Nāṭakam Rāmyam.*

AB, 1982, pp. 70-77.

The statement quoted above embodies a very important principle of literary criticism of theoretical nature. The plain meaning of this statement is, that of different varieties of literary compositions, the dramatic composition is the most beautiful. Here the word *nāṭaka* may be taken not merely the *nāṭaka* variety of the ten *rūpakas* but the dramatic composition as a whole. The tradition is very old as Bharata, Abhinavagupta, Daṇḍī, Vāmana and other luminaries also have the same views. Now the question is why should the dramatic composition be reckoned as most charming. It is because its appeal. This appeal is obviously due to the relish of *rasa* that is derived from it.— D.D.K.

354. Shastree, Keshavram K. :- *Prabhāsa Pāṭaṇa also a Holy Home of Gujarati Poetry.*

JOIB, XXXVIII, Nos. 1-2, 1988, pp. 117-121.

Prabhāsa Pāṭaṇa gives two Gujarati poets – Bhīma and Keśava in 15th and first half of 16th century A.D. after Narasimha Mehto sang his songs at Junāgaḍh and Magrol. Keśava was no less noteworthy. In some respect he was even superior to the famous Bhālaṇa of Gujarāt Pāṭaṇa and he has preserved a prominent place in the history of medieval Gujarati literature giving his only unique poem *Kṛṣṇa-kṛīḍā-kāvya* in different *deśis* and one *sarga* in classical metre. Bhīma in comparison, is of ordinary value. He completed his *Hari-Līlā-Śoḍaśa-Kalā* at Siddhapura-Pāṭaṇa and *Prabodha-prakāśa* at Prabhāsa Pāṭaṇa. Bhīma's HṢK is a narrative poem giving independently the summary of the *Bhāgavata Purāṇa* following the famous *Hari-līlāmṛta* of Bopadeva. In

describing *Rāsa* dance, he is influenced by Līlā-śuka, author of *Kṛṣṇa-karṇāmṛta*. *Prabodha-prakāśa* is Bhīma's metrical translation of *Prabodha-candrodaya* play of Śeṣa-Kṛṣṇa. Bhīma devoted his more time in *Prabhāsa Pāṭaṇa*, the second *Kālidāsa* on the world.

The only thing that is noteworthy of these two poets, Bhīma and Keśava, is their non-*Ākhyāna* style which was overrun by the famous Bhālaṇa giving a number of *Ākhyāna-Kāvya*s in the first half of the 16th century A.D. Bhālaṇa composed *Daśama-Skandha*. By comparing the work of Bhālaṇa with that of Keśava, we are in the position to say that the latter is superior to the former. Keśava was the author of two *stotrās*, sixteen verses about whom he said that these were his own.— P.G.

355. Shastri, Satyavrat :- *Kālidāsa's Ṛṣis*.

Rm, XVI-XVIII, 1984-86, pp. 347-365.

Unlike modern writers *Kālidāsa*, has said nothing about himself with the exception of a bare mention of his name in one of his dramas but in the course of his works he has left sufficient hints about his way of thinking, the working of his mind, helping us to sketch a picture of his personality, what he likes and dislikes, his preferences and priorities.

A study of his works reveals that *Ṛṣis* occupy a substantial part of his thinking. As a matter of fact the story of the best of his plays, the *Abhijñānaśākuntala* he has woven round *Ṛṣis*, one *Ṛṣi* who gives birth to *Śakuntalā*, another one who brings her up, still another one who pronounces a curse on her and the fourth one who affords her shelter after her repudiation. Similarly all his works have involved a large number of sages in one way or other.— D.D.K.

356. Shrivastava, Gyandevi:-*Vyāyoga Rūpaka- Siddhānta tathā Prayoga*.

Rm, XVI-XVIII, 1984-86, pp. 459-472.

A line of demarcation between two paths of poetry is visual and auditive viz. drama and poetry. Drama is considered to be more fascinating as it pleases the audience by its symphony, orchestra and dance and activities of the actors. Daṇḍin has given ten types of drama viz. *Nāṭaka*, *Prakaraṇa*, *Bhāṇa* etc. Bharata, the famous author of *Nāṭyaśāstra* says that among these, only *Nāṭaka* and *Prakaraṇa* have all the requisite dictions i.e. *Vṛttis*, hence these two are dramas, the

prove that *Vyāyoga-rūpaka* is a complete drama, as it fulfils all requisite qualities of a drama. He has appended a bibliography of *Vyāyoga-rūpakas* and discussed the subject in detail. — D.D.K.

357. Sohoni, S.V. :- *Some Aspects of Act IV in the Mṛcchakaṭikam*.

ABORI, LXIX, Pts. 1-4, 1988, pp. 155-182.

There are two cart incidents in the world famous drama Śūdraka's *Mṛcchakaṭikam*, the first being that related to 'Vasantasenā' loading a toy cart with her golden ornaments, which explained the name given to drama itself.

There are two major points, both derived from Kauṭilya's *Arthaśāstra*, on the basis of which plot against Pālaka was conspired by leading conspirator, Śarvilaka : (a) circulation of an alleged prophecy to the effect that Āryaka would displace Pālaka from his throne; and (b) encouragement of defection of the principal officers, Viraka and Candanaka thereby removal of the tyrant king of Ujjayinī, viz. Pālaka and enthronement of Āryaka. — D.D.K.

358. Sreedevi, S.K. :- *General Characteristics of Campūs*.

VII, XXX, Pts. 1-2, 1992, pp. 183-188.

In Sanskrit there is a literary composition known as *Kāvya*, which is beautiful composition of sound and sense. Generally *Kāvyas* are of two types – *Dṛśyakāvya* and *Śravyakāvya*. Dramas come under *dṛśya-kāvya* and prose, poetry and the composition of both come under *śravya-kāvyas*. There is another literary *kāvya* called *Campū*, which is the mixture of prose and poetry. Daṇḍin, who lived in the seventh century A.D. defined *Campū* as follows – '*Gadya-padya-mayam kāvyam campū-rityabhidhīyate*'. Later writers Kavirāja and Viśvanātha, who lived in 1300-1384 A.D. and in the first quarter of the 14th century A.D. respectively have accepted the idea of Daṇḍin in their works. *Campū* had a special significance in Kerala. Classification of *Campūs* and some important works have been discussed in this monograph. — D.D.K.

359. S.S. Janaki :- *Mallīnātha's Commentary Sañjīvanī on Kumāra-sambhava Canto VIII*.

Rm, XVI- XVIII, 1984-1986, pp. 161-170.

The authenticity or otherwise of the 8th canto of the *Kumāra-sambhava* (K.S.) has been discussed by writers dealing with Sanskrit literature. Scholars in the early years of the 20th century have accepted the 8th canto as a genuine composition of Kālidāsa. However some scholars have argued for considering all the seventeen cantos to be the real work of Kālidāsa. According to the new *Catalogus Catalogorum* (Madras University) only seven of a total 65 commentaries extend to or include canto VIII. In this paper the author wants to critically present the commentary of Mallinātha on canto VIII. It has to be noted that some scholars seem to doubt M's *Saṅgīvanī* on the K.S. extending to the 8th canto. The commentator Sitarama claims that he is composing the commentary from the 8th canto onwards as M commented only the first seven cantos. However the author has given his comments on Kālidāsa's flight of imagination of the frank love description of the divine parents.—D.D.K.

360. T. Vasudevan :- *Hyperbole and Atiśayokti – As the Techniques of Poetic Discourse.*

VII, XXIX, Pts. 1-2, 1991, pp. 132-134.

Hyperbole is a traditional western rhetorical figure of exaggeration. *Atiśayokti* is its Sanskrit counter part. Hyperbole creates a poetic or fictional world by attributing the superior functions of excellence in the quality and quantity of ideas/feelings and things portrayed. For example, 'I loved Ophelia, forty thousand brothers could not, with all their quantity of love, make up my sum' (Shakespeare). In these lines of Shakespeare, Hamlet's immense love for Ophelia is expressed beautifully.

Bhāmaha who represents the ancient school of *Alaṅkārasāstra*, identified this element of *atiśaya* with *Vakrokti* or the oblique nature of poetic language by which the meaning is made acrothetic. Kuntaka developed Bhāmaha's adage on *Vakrokti*. He says that *Svabhāvokti*, the realistic or natural utterances, which stands opposite to *Atiśayokti* and *Vakrokti*, could be considered as poetic, since it is without the charm of figurative out of the way a expression.—D.D.K.

361. Thite, Ganesh :- *A Note on Jinālaṅkāra.*

Rm, XVI-XVIII, 194-86, pp. 419-424.

Jinālaṅkāra or "an ornament to Jina" is a panegyric to the Buddha. The Jina is of course the Buddha and the word *alaṅkāra* suggests that the poet wants to embellish the Buddha by means of this panegyric i.e. encomium. The *Jinālaṅkāra* is an ornate poem full of poetic *alaṅkāras* and it contains 250 stanzas in various metres and written in an exuberant style. The date and authorship of the *Jinālaṅkāra* are not precisely known. Gray has attributed this work to *Buddha-rakkhita* and he was born in Ceylon in a distinguished family in the 117th year of the *nirvāṇa* of the Buddha i.e. in 426 B.C. His birth place is Rohaṇa; and it appears that he was head-priest in Colitambaraṭṭha (afterwards Tambarani). The work relates the birth of Sumedha, an ascetic as Siddhartha and his achievement in this world.—D.D.K.

362. Tiwari, Rama Sankar :- *Kālidāsa aura Abhinavagupta*.

Rm, XVI-XVIII, 1984-86, pp. 367-376.

It is significant to note, that by the scholars, in the whole range of Sanskrit poetics, Kālidāsa has been cited the most for critical appreciation. Rāma and Sītā with Duṣyanta and Śakuntalā have often been quoted by the authors of the *Rasa* school. The celebrated scholar Ānandavardhana's primary objective in his *Dhvanīlōka* was to provide a philosophical acceptable theory of the essence of poetry as envisaged by men of taste. When Vālmiki witnessed the cruel slaughter of the he-curlew and the she-curlew started crying pathetically, the grief (*śoka*) of a sage became verse (*śloka*), the primary verse in the *Rāmāyaṇa*. Abhinavagupta in his *Abhinavabhāratī* has quoted a verse from Kālidāsa's *Śakuntalā* 'Grīvābhāṅgābhirāmam etc.' appears to be a kaleidoscope of *Rasa*.—D.D.K.

363. Tripathi, Ramamurti :- *Kāvya kī Rācanā-Prakriyā – Abinavagupta kī Dr̥ṣṭi men (Process of Writing Poem – According to Abhinavagupta). (Hindi)*.

Rm, XVI-XVIII, 1984-86, pp. 425-440.

According to Ācārya Abhinavagupta, the latent power of Lord Śiva is called *Śivā* and the same energy when works in poet's mind is called *Pratibhā* i.e. "A flash of light revelative", and in a common parlance it is intellectual acumen of a poet.

Ācārya Ānandavardhana, the protagonist of *Śaivīdhārā* reveals that according to his auspicious deeds when a poet intends to pen down his work, he does not believe in imitating others' works. Bhaṭṭatauta, the preceptor of Abhinavagupta remarks that by revelation the poet becomes a Ṛṣi and by mere description he is called a poet. Viewing the slaughter of krauñcha bird, the words which escaped from Vālmiki's lips, became a poem – a trail which is unparalleled – and shall keep on burning for ever. *Pratibhā* has been discussed elaborately in this paper.—D.D.K.

364. Tripathi, Shivasagar :- *Sanskrit Kāvyaon men Śīśira Varṇana (Śīśira Description in Sanskrit Poetry)*. (Hindi).

Sod. Pat., XXXIX, No. 2, 1988, pp. 25-39.

This paper presents a brief but vivid account of *Śīśira* description in Sanskrit poetry from the Vedic period to Kṛṣṇacandra Caturvī's epic *Premapatram*. It has got the religious value as well. This paper includes references from *Rgveda*, *Atharvaveda*, *Yajurveda*, *Nirukta*, *Śatapatha Brāhmaṇa*, *Jaiminī Brāhmaṇa*, *Vāyu Purāṇa*, *Ṛtu-Saṃhāra*, *Raghuvamśa*, *Kumārasambhava*, *Śīsupālavadha* and other important poetic works available in Sanskrit literature. It ends with Kālidasa's prayer that *śīśira* may bring wellbeing for each and every one of us.—K.R.

365. Unni, N.P. :- *Śrīmūlam Commentary on Arthaśāstra*.

Rm, XVI-XVIII, 1984-86, pp. 451-458.

Dr. T. Gaṇapati Śāstrī (1860-1926) has given for the first time the complete commentary of *Arthaśāstra* in Sanskrit pressing into service his rich experience as the renowned editor of the Trivendrum Sanskrit series. He has given to his commentary the significant name 'Śrīmūlam' the source of prosperity after the name of his patron Śrīmūlam Tirunāl Mahārājā of Travancore (1885-1924) to whom the work is dedicated.

Prior to this work Shama Śāstrī's English translation of this work was available but it was based on a single MSS hence it had many drawbacks. In the present edition, Gaṇapati Śāstrī has consulted three or four MSS hence his efforts were successful in completing a

stupendous project of editing and preparing a commentary on Kauṭilya's *Arthaśāstra*.—D.D.K.

366. Upadhyaya, Bhagwat Sharan :- *Sāhitya (Literature)*. (Hindi).

Śod. Pat., XLI, No. 1, 1990, pp. 26-53.

This paper provides us with detailed information about the literature by quoting various poets like Tulsī, Gāliba and Kālidāsa, comes to conclusion that it covers the personal experience of the writer as well as the society to which he belongs. No writer can isolate himself from the surroundings and the society in which he lives, hence, literature picturizes. It quotes different lines of the important poets to prove it. Literature must satisfy the physical and the spiritual needs of the society, as it is the index of the society in which it is written. Literature must not be written as a test for knowledge but to express sympathy for all living beings. It tries to prove by quoting *Mānasa*, *Śakuntalā* and *Kumāra-sambhavam* etc. Literature must be meaning oriented. If it does not convey the meaning it will not be called literature. The best literature tries to reform the society through delightful teaching. It also makes a mention of novels written in Hindi. In spite of having been written for the writer's own pleasure they present before us an example of high-class literature. The suffering of the writer may be individual but if that suffering does not contain the suffering of the universe it cannot be called exalted. Literature, which has no purpose, is simply a jugglery of beautiful words, nothing else. Unless it takes into account the well being of the society it cannot be called classic. Only those writers have earned fame and name who have covered the universe and have not discriminated between man and man. If a writer describes the standard of a society as an enemy and not as a friend he cannot write high quality literature.—K.R.

367. Vijayan, K. :- *A Note on the Authorship of Avimāraka*.

VII, XXVI, Pts. 1-2, 1988, pp. 189-198.

Avimāraka is attributed to Bhāsa by Gaṇapati Śāstrī along with twelve other *Rūpakas* on the basis of several internal and external evidences. The ascription is questioned in full or in parts by a few critics. Dr. Unni takes *Avimāraka* to have been composed by Kātyāyana – Vararuci on the strength of the reading of a colophon inserting a letter in it in one of its manuscripts. An examination of the same cannot come

from a competent pen, and that Kātyāyana, the grammarian cannot be the author of *Avimāṛaka*. The numerous un-pāṇinian usages render the identification impossible. The authorship of *Ubhayābhisārikā* goes to Vararuci who in all probability followed the practice maintained by Bhāsa,. There is no room for finding autobiographical element in *Avimāṛaka* centering round the temporal degraded state of the hero. *Abhijñānaśākuntalacarcā* – a work supposed to have been produced in Kerala refers to *Avimāṛaka*, but does not mention the name of the author, and the detail given therein remain inapplicable to the drama published in the name of Bhāsa,. There is no positive evidence of a tradition which attributes *Avimāṛaka* to Vararuci either in Kerala or anywhere else. Vararuci did not down grade himself as a cāṇḍāla by his conduct. The hero of the play *Avimāṛaka*, becomes a cāṇḍāla on account of his adoptive father losing his temper so as to arouse the ire of a sage, and the state of his deterioration in social status is only for one year. Taking all the above facts into consideration it is likely that the position of Gaṇapati Śāstrī regarding the authorship of *Avimāṛaka* stands unassailed.—P.G.

368. Virkar, P.N. :- *That is an Alaṅkāra which Beautifies the Main Rasa.*
JASB, LX-LXI, 1985-86, pp. 20-26.

The word alaṅkāra has been derived from the root *alam* √*ṛ* (to beauty) and that an alaṅkāra is something that beautifies the poem. Bhāmaha defines alaṅkāra as 'employing words which have a different expressed sense from that intended to be conveyed.' Daṇḍin, Vāmana, Udyotkara, Ānandavardhana, Jagannātha etc. have given similar definitions of alaṅkāra.

In this article the author intends to give a few illustrations of how the *Upamā* and *Utprekṣā* employed by Kālidāsa stand out mainly because they enhance the beauty of the sentiment the poet desires to delineate. Kālidāsa is a poet of the highest rank. To him the soul of the poetry is *Rasa*, which is much above mere poetic ornamentation. The author has given some specimens of *Utprekṣā* etc. for example, after 14 years exile he is coming back to his native place and tells Sītā that in her absence her anklet also must have been equally sorry due to its being separated from

Sītā's lotus like foot. Similar other fascinating examples have been furnished in this article.—D.D.K.

369. Wadekar, Mukund Lalji :- *Gaṇeśalaharī of Gopīnātha – A Rare and Little – known Stotra-work.*

JOIB, XXXIX, Pts. 1-2, 1989, pp. 83-95.

By composing the *Gaṇeśalaharī* i.e., a *Laharī* in praise of Gaṇapati, the poet Gopīnātha has made an important contribution to the classical Sanskrit literature and to the stotra literature in particular. The paper attempts to bring to light an otherwise forgotten contribution of the said poet, as the poem is in the form of quite a rare manuscript in the oriental Institute, Baroda.

The entire *stotra* is no doubt replete with devotional sentiment, yet there is some tinge of *Śṛīgāra rasa* also in two-three verses in which we find very picturesque and vivid description of the beauty of divine damsels. There are also several verses, which contain poetic imagination and ideas of superb quality. The episodes of killing of Sindūrāsya demon and writing of *Mahābhārata* for Vyāsa are also referred to. Though the poet has tried his best for making it perfect, there are sometimes metrical defects. There seems to be some influence of *Saundaryalaharī* on the text as the poet seems to have written some verses on the model of similar verses found in the *Saundaryalaharī*. The infinite *līlās* of Gaṇapati can be imagined by Ananta's praise of Gaṇapati with his finite mouths. Gaṇapati took the mouth of elephant for destroying the demon Sindūrāsya. It is not miraculous that Gaṇapati wrote the *Mahābhārata* because the entire mass of Veda is in the form of his breathing. — P.G.

370. Wakankar, S.Y. :- *Avayayārṇava of Jayabhattachāraka – A Note.*

JASB, LX-LXI, 1985-86, pp. 82-83.

The *Avayayārṇava* of Jayabhattachāraka is a lexicon dealing with the homonymous indeclinables. It is divided into three chapters, termed as the *taraṅgas*. The work is based on *Śabdārṇava* of Sahajakīrti. This lexicon consists of 124 *Anuṣṭubha* verses. The lexicon is to explain clearly the *Nānārthaka Avyayas*.

The author is polyglot and an ardent devotee of the Lord Maheśvara. He is an excellent poet and has the distinctive credit of possessing the powers to conquer the world. The New Catalogus

Catalogorum supplies information regarding the two places where the MSS of this rare work are deposited at Madras. The most striking feature of the language of this lexicon is that the word *Avyaya* is used in masculine gender. It appears that the work must have been composed in the latter half of the 17th century or afterwards.—D.D.K.

371. Wakankar, Siddhartha Yeshwanta:—*Śetarañjaraṅga of Devaśaṅkara Vyāsa of Baroda.*

JOIB, XXXVIII, Nos. 1-2, 1988, pp. 107-116.

The work *Śetarañjaraṅga* composed in Śaka 1607, by Devaśaṅkara- vyāsa, a Gujarati Brahmana in thirty seven verses seems to be a discourse given by a *rasika*, lover to his beloved as is clear by the appealing epithets used for his sweat heart. The complete text is available only at Bombay while in Gujarat we get only incomplete manuscripts.

The work is meant for describing the rules for the movement of the chess pieces (*Śetarañja*). The description starts with the arrangement of the chess-men/army on the chess-board. In the fourth verse, the author accounts for the currency use of Prakrit words in Sanskrit text by saying that this is an *Āsura* game. Similarly, the Urdu/Persian words like *Rejabājī*, *Darājabājī*, etc. imply that the author was conversant with these non-Sanskrit words which might have affected their entry into the game due to the rapport with the Muslim scholars. The paper in the end gives details about all the five manuscripts available. One of the MSS has the title '*Setarañjakhelana-krama-vivecana-paṭṭikā*' and the author's name given as Kālidāsa. Finally the paper gives the complete edited Devanāgarī text. The chart given at the end explains the movement of the horse described in verses No. 28-30.—P.G.

372. Wakankar, Siddharth Yeshwant :- *Gaṇeśacampū by Cintāmaṇi : A Rare and Unpublished Work.*

JOIB, XXXVI, Nos. 1-4, 1987, pp. 183-203.

There is no entry either of *Gaṇeśacampū* or its author Cintāmaṇi in the *Catalogus Catalogorum* or any other source. There is one-line entry in the New *Catalogus Catalogorum* as *Gaṇeśacampū* Kavindrācārya 2004. It clearly means that this campū existed at the time of Kavindrācārya. This campū contains three complete chapters and the fourth chapter is incomplete. In all there are 90 verses interspersed with prose – a basic

requirement of a campū. Its author Cintāmaṇi was the son of Morayā Gosāvī Mahārāja of Mahārāṣṭra, a saint and a yogi. He was born at Morgaon in 1375 and died in 1561 A.D. at the age of 186 years. Our author Cintāmaṇi was born in 1481 A.D. and expired in 1635 A.D. at the age of 154. The author explicitly says in the 2nd verse of this work that he has composed this campū, by culling some interesting stories from the *Gaṇeśacampū*.—D.D.K.

XI – MISCELLANEOUS

373. Ahmad, Maqsood :- *The Arabic Printing Press in Turkey and the Arab East.*

JOIB, XXXVIII, Nos. 1-2, 1988, pp. 83-90.

See Under Sec. VII.

374. Anand, Subhash :- *Sāvitṛī and Satyavat : A Contemporary Reading.*
ABORI, LXIX, Pts. 1-4, 1988, pp. 1-28.

In his study of great epic of India, V. Fausboll maintained that the story of Sāvitṛī and Satyavat is "one of the most charming episodes in *Mahābhārata*." A few years after him, M. Winternitz said that it was 'the most magnificent of all brahmanical poems. V.S. Sukthankar thinks that the Sāvitṛī – Satyavat story is "perhaps the most celebrated of all the episodes of the great Epic."

We find this story in the Āraṇyaka-parvan of *Mahābhārata*, *Matsya Purāṇa* and some other Purāṇas also. This story is meant to illustrate the power of wifely-devotion (pati-vratā). One modern scholar suggests, that it is not love but wisdom that really triumphs over death. From the birth of Sāvitṛī till overcoming over death and attaining Mokṣa (eternal emancipation) and different other unique ideas have been incorporated, in this paper. — D.D.K.

375. Anderson, Leona :- *The Indian Spring Festival (Vasantotsava) : One or Many.*

ABORI, LXIX, Pts. 1-4, 1988, pp. 63-76.

The *Vasantotsava* is one of the most important festivals of India. It is celebrated in the spring. Despite its pivotal position within the Indian religious year, however, Sanskrit texts describing it are not – unanimous as to precisely when in the spring season was to be celebrated. Nor they consist of any description of what actually occurred. Confusion is due to the number of similar festivals, which appear to cluster around the vernal equinox. Festivals, which are to be celebrated at this time include *Vasantotsava*, *Holi*, *Phalgunotsava*, *Caitrotsava*, *Phaggu*, *Madhūtsava*, *Kāmotsava* etc. The spring festival is called the *Yātrā-mahotsava* of Madana. Different dates in the month of *Caitra* and *Phālguna* have been discussed but the problem of a fixed day has not

been established so far. After a long discussion on the subject the last judgment is, "that the *Vasantotsava* is a term which may include a large number of festivals celebrated in the spring and it may or may not itself be treated as a festival separate from other festivals". —D.D.K.

376. Arote, Meera :- *Kūrma (Tortoise) in Literature and Archaeology*.

JOIB, XXXVI, Nos. 1-4, 1987, pp. 247-255.

It will be interesting to know how the tortoise was endowed with divine qualities in the Vedic period and how gradually it became a deity in the later period. Prajāpati holds the highest position in the Vedic mythology. It is said that Prajāpati, the Creator assumed the form of a tortoise to produce all creatures, and all creatures are said to have descending from the tortoise. It is remarked that Kūrma is identical with Kaśyapa 'therefore men say all beings are the children of the tortoise (Kaśyapa)'. Different texts have the story of Kūrma and the author has given a brief account of part played in pre-Vedic and post-Vedic literature.—D.D.K.

377. Ayyar, Shrinivasana:- *Rūpaprada kalā evam Kāvya : Paraspara Sambandha tathā Sāmya (Fine Arts and Potery: Mutual Relation and Similarity)*. (Hindi).

Śod. Pat., XXXVIII, No. 4, 1987, pp. 61-75.

This article brings into light chief object of the art. According to it, the art aims at the expansion of self. It enables a man to evolve from being to becoming. The *Rūpaprada* and *Kāvya-gata* arts have the following similarity – *Prayojana*, *Hetu* and *Lakṣaṇa*. This paper proves the similarities by quoting various authorities like Bharata, Mammāta, Bhāmaha, Vāmana, Kuntaka and Viśvanātha regarding poetry and comes to the conclusion, that both the forms of art aim at providing the artist with popularity, wealth, practical knowledge, irradiation of evil, imbibition of pleasure and appeasement of the teacher, the king and the God. As regards *hetugata* similarity, the same authority, have been quoted to prove that the main reason behind the art is intellect, supported by imagination and practice. According to it painting and sculpture like poetry is the beautiful medium of the expression of heart felt feelings of human kind. Concluding paras pertain to similarity of *Lakṣaṇa*. They are flawlessness, qualitateness synthesis of *Alaṅkāras*, *Ramāṇyātā*,

Ālhādakatā and *Sarasatā* etc. In the end it feels the poetry and other arts to be complementary of each other.—K.R.

378. Bajpai, Prahlad Narayan :- *Rīti-Kāla ke Kavi Gumāna Miśra aur Unakī Racanāen (Life and Works of the Gumāna Miśra of Rīti-Kāla)*. (Hindi).

Śod., Pat., XL, No. 2, 1989, pp. 58-64.

This paper presents a brief but vivid account of the life and works of poet Gumāna Miśra of Rītikāla. According to Shiva Singh Saroja he was born in V.S. 1788. This cannot be treated as authentic because there is an authentic proof that Gumāna Miśra remained under patronage of king Akbar Ali in V.S. 1800. In the beginning, he composed many verses dedicated to praise of king Akbar Ali Khan. According to Ācārya Rāma Candra Śukla Gumāna Miśra was son of Mani Miśra of Mahoba. His work *Kṛṣṇa Candrikā* deals with the first part of *Śrīmad Bhāgavata Purāṇa*'s tenth Skandha. It has been composed on the lines of *Rāmacandrikā*. His other works are *Gulāba-Candrodaya* and *Alaṅkāra-Darpana*.—K.R.

379. Bharadwaj, O.P. :- *The Kurus and Kurukṣetra in Upaniṣads*.
HSAJ, III, Nos. 1-2, 1988, pp. 306-322.

Indian tradition regards the land of Kurukshetra as the seat of creation and the cradle of Indian civilization. According to the *Vāmana Purāṇa* the *Sanniheti* lake in Thanesar is the spot where the Golden Cosmic Egg took form resulting ultimately in creation of the world. The holy tīrtha of Prthūdaka, now known as Pehowa, is mentioned in the *MB* and *Vāmana Purāṇa* as the venue of the creation of the world and the four varṇas. The fabric of Indian mythology is woven around gods, most of whom are associated with Kurukshetra in one way or other. A detailed account of different places of Kurukshetra as described in Upaniṣads, is related in this article.—D.D.K.

380. Bhayani, H.C. :- *Some Early Literary References to the Rāvaṇahasta*.
JOIB, XXXVI, Nos. 1-4, 1986-87, pp. 111-114.

Genesis of the stringed musical instrument called *Rāvaṇahasta* as given by Joep Bor have been discussed in this article as under.

In the Jaina version of *Rāmāyaṇa*, Vāli a Vidyādhara ascetic, substitutes Lord Śiva in the episode of lifting the mount Kailāśa by Rāvaṇa. The chastened Rāvaṇa apologized to Vāli and went to the nearby temple to offer worship to the Jinas. He cut open his arm, drew out the sinews, which he used as strings for the Viṇā he fashioned and played upon it to accompany the hymn he started to sing in praise of the Jinas. *Ṣaḍja* etc., seven notes, three grāmas and similar other technical terms have been discussed in this article.—D.D.K.

381. Bira, Maitreyee :- *The Sacred Numeral 7 (Sapta) in the Ṛgveda*.

VII, XXVIII, Pts. 1-2, 1990, pp. 1-6.

The seers of Vedic poetry continuously searching for the truth behind the laws of nature came to be called *Ṛṣis*. When they gave expression to their inner vision, the mythical poetry of the Vedas was born. These Vedic poets have used numerous mythical symbols, and some of these symbols are in the shape of numerals and words compounded with them. The numerals 2, 3 and 7 are found to have played distinctive roles in the development of Ṛgvedic symbolism. Of these the number 7, came to possess a peculiar holiness of its own. This paper deals with the popularity and its importance of this number. Observations of eminent indologists like Keith, Hillebrandt, Oldenberg etc. and some Indians on this topic have been discussed in this article.—D.D.K.

382. Chattopadhyaya, Siddheswar :- *Later Phase of Sanskrit Theatre in Eastern India*.

AB, 1982, pp. 62-69.

By Eastern India the author means Mithila, Bengal, Asam and Orissa : and by later phase means the period of evolution of the Vernacular Theatre. The tradition of Sanskrit drama is very old in Eastern India. It can be traced as far back as 5th-6th century A.D. A MSS of Tibetan translation of the *Lokananda*, a drama by Candragomin, the celebrated Buddhist Grammarian is still available.

It is Jayadeva, author of the *Gītagovinda* who brought about an all round change in the realm of Sanskrit plays in 12th century. The style and technique of the *Gītagovinda* gained popularity in Eastern India. The *Śrīkṛṣṇa-kīrtana* of Caṇḍīdāsa in Bengali and a large number of

Vernacular Works cropped up in Eastern India. Some eminent works have been noted in this article.—D.D.K.

383. Caturvedi, Sheela :- *Prācīna-Bhārata men Dāsatā kā Svarūpa. (Slavery in Ancient India). (Hindi).*

Śod.Pat., XL, Nos. 3-4, 1989, pp. 24-44.

This paper acquaints the reader with form of slavery in ancient India with special reference to Vedic literature, *Aupaniṣadika* literature, *Mahābhārata* and various Purāṇas. According to it the Bauddha literature also contains references about the form of slavery during that period. It also gives references from Magasthaniza, *Yājñavalkya-smṛti* and *Mṛcchakaṭikam* in support of the view expressed in it. It also elaborates the meaning, the types, the duties as well as the attitude of the society towards slaves and their condition. It also throws light upon form of slavery during the reign of Muslims. It concludes with the remarks that nothing practical has been done to better their condition in spite of various provisions in the constitution.—K.R.

384. Chauhan, Prithvi Singh :- *Bhakta Kavi Gumāna Siṃha : Vyaktitva evam Kṛtitva (The Life and Works of Poet Guman Singh). (Hindi).*

Śod.Pat., XL, Nos. 1, 1989, pp. 71-86.

The paper throws the light on the life and works of Bhakta Kavi Guman Singh. He was born at Bāthrathā District Udaipur in feudal dynasty in V.S. 1898. He led the life of a devotee and composed devotional poetry in metric form. He had ardent faith in the traditional philosophy of India. He composed *Manīṣā*, *Lakṣacandrikā*, *Yogaśāstra*, *Pātañjala*, *Yogāṅga Śataka*, *Pañcaratna*, *Praśnottaramālikā*, *Advaita Bāvanī*, *Śrī Rāmagītā*, *Gumānavāṇī-prakāśa* and *Gumāna Padāvalī*. This paper concludes with the remarks that Vivekananda was Rāmakṛṣṇa's contribution to the world. Guman Singh's unmatched contribution to the world was Yogi Kavi Maharaj Catura Singhji.—K.R.

385. Dandekar, R.N. :- *Ramakrishna Gopal Bhandarkar and the Academic Renaissance in Maharashtra.*

ABORI, LXIX, Pts. 1-4, 1988, pp. 283-294.

Mahadev Govind Ranade has described that "The Daxina charity,

started with a view to encourage learning, became a grant generally to all Brahmins, and Poona became the centre of a large pauper population. As many as 30 to 40 thousand Brahmins were fed at the state expense. Elphinstone in his report in 1821 recommended the *Daxina* to keep the ancient learning in India alive. After fall of Peshwai the East India Company took the control of the state and liberal minded people like Bentinck, Munroe, Elphinstone actively promoted a kind of awakening among the natives through new education system. The beneficiaries of new education began to compare wistfully the condition in their own country with those in the west. The best representative of this trend was Raja Rammohan Roy. Such was the background on which Rama Krishna Gopal Bhandarkar was born on July 6, 1837. Officers of E.I.C. began to take interest in education and Warren Hastings, Lord Cornwallis, Jonathan Duncan etc. started some schools at different places in India.

In 1847 Bhandarkar joined an English school at Ratnagiri and passed his M.A. in 1864. He became a professor of Sanskrit in the Elphinstone College in 1869. Thereafter he started his teaching and research work, which has been furnished in detail in this paper.—D.D.K.

386. Dange, Sadashiv A. :- *Kane's History of Dharmasāstra. (Need for a Real Edition).*

HSAJ, III, Nos. 1-2, 1988, pp. 61-67.

M.M. Kane's *History of Dharmasāstra* is a varietable mine for information; and its second impression came out in 1973. However, on close scrutiny it becomes obvious that it is not a second 'Edition' in reality. It is only a second impression of the first edition. Close scrutiny also makes it clear that in a number of places information given by Kane has to be verified before it could be taken as correct. M.M. Kane has himself said "The treatment is mainly based on the *Śrautasūtras* of Āśvalāyana, Āpastamba, Kātyāyana etc. with occasional references to the *Samhitās* and *Brāhmaṇas*. As such, in many cases either ritual is not only missing, but also, we do not have the steady evolution of a particular ritual. Some examples have been furnished to show where ambiguity remained unsolved. Many point remain unclear even in the context of the division of property (*dāyabhāga*), including the 'woman's property'. A thorough check of the whole material with corrections and additions where necessary would not only welcome, but is a must, if this tremendous mine of information is to be put in order. Stray papers on

various topics would not serve the purpose, as they would be read in the absence of the main bulk. A revised edition would be a great and right homage to the great indologist, who worked single-handedly to collect material for the benefit of the readers, from various fields, unmindful for his health.—D.D.K.

387. Dange, Sadashiv A. :- *Dream (Svapna) in the Vedic Concept*.
VIJ, XXX, Pts. 1-2, 1992, pp. 1-6.

Information on dream is scant in the Veda, but there are illuminating suggestions. One of the most instructive references is from *R̥gveda* where Vasiṣṭha is afraid of the wrath of Varuṇa due to a probable sin he had committed in dream and he pleads before Varuṇa that on certain things one has no control. Among them he includes *svapna*. Sāyaṇa has explained how a dreamer commits a sin, though in actual life he might be a pious person. The Kakṣivānt laments that he gets depressed by a dream. *Atharvaveda* describes dream as the son of Yama. Dream's another name is *Arara*. Dream in the Greek mythology has been discussed in detail. Hypno was the god of sleep, and the name in the Greek is similar to Vedic *svapna*, which is *Somnus*. *Somnus* is the brother of death. Similar ideas are available in Indian mythology. — D.D.K.

388. Gangal, V.V. :- *Cātur-māsa – Was it Brahmanical Interdiction?*
JOIB, XXXVII, Nos. 3-4, 1988, pp. 201-205.

In his brave 'pilgrim's progress' being a contribution to the pre history of the 'Western Deccan Plateau' in 'Myth and Reality' late Dr. D.D. Kośambi has made a statement regarding Cātur-māsa. He says 'the intervening (i.e. between *Āṣāḍhi* and *Kārtikī* Ekādaśis) four months of the rain season are the Hindu *Cātur-māsa*, LENTEN season when travel would be interdicted by 'STRICT BRAHMIN PRECEPT', the important point he wishes to make is that (a) travel ceased, and that (b) it was interdicted by strict Brahmin Precepts. The author has contradicted this statement, which is a misnomer and misrepresentation to create immense misunderstanding in the minds of foreigners as also our compatriots who have lost their moorings in our ancient culture.— D.D.K.

389. Garg, Ved Prakash :- *Ācārya Śukla kā Kṛitva (Works of Ācārya*

Śukla). (Hindi).

Śod. Pat., XXXIX, No. 1, 1988, pp. 88-95.

Ācārya Śukla has contributed two types of works, i.e., (i) original and (ii) translated. In original works he has written on Jāyāsī, Sūra and Tulasī as the long, elaborate and critical evaluations. The latter two works are also published in book form separately. *Rāsamīmāṃsā* and *Vicāravīthī* are his two good works on higher literary criticism. *Vicāravīthī* later on, was published as *Cintāmaṇi* part first. *Cintāmaṇi* part second and part third are his other collection of Essays. He has also written *Hindī Sāhitya kā Itihāsa* and *A Biography of Śrī Rādhākṛṣṇadāsa* which was published by 'Kāshī Nāgarī Pracāriṇī Sabhā' in 1913 A.D. He has also contributed very informative and lengthy prefaces of atleast 10 different works.

Śukla also edited some works, like *Hindī Śabda-Sāgara* and the Journal of Nāgarī Pracāriṇī for ten years. Also contributed some stories and poems. *Buddhacarita* is a prominent poetical composition by his pen. He translated atleast six books, which are very important and useful for Hindi literature.— R.S.

390. Ghosh, Archana :- *Śakuna – Its Meaning and Significance in the Rgveda*.

VII, XXVIII, Pts. 1-2, 1990, pp. 7-10.

The famous English poet Simon Pederek in his poem 'Vultures' remarks that this bird is considered as repulsive, ugly, eater of filthy meat etc. This obnoxious creature can fly high upon the sky but its sights are trained towards the squalid earth, where the dead body lies. In Bengali the low mindedness of a rich man is expressed as 'Śakuner dṛṣṭi thāke bhāgaḍe'.

The Sanskrit word *Śakuna* when translated in English generally signifies 'vultures', but this word has other semantic values. In *Rāmāyaṇa* and some other works this word is used as symbol of evil, but the author has most scrupulously indicated this creature as a highly auspicious one according to Vedic texts furnished in this article but he concludes with remarks that what divine power did our sages observe in this bird *Śakuna*. — D.D.K.

391. Gupta, Mithilesha :- *Pañcatantra tathā Gulistān : Eka Sannidarśa*.

Śod. Pat., XXXIX, No. 4, 1988, pp. 46-56.

The paper successfully brings to light the effect of *Pañcatantra* on *Gulistan* on the basis of the similarity contained in them. It takes into account the similarity of plot of the stories contained in both the books. They also contain similar sayings, proverbs and common faith. It also provides a hint about the influence of *Cāṇakya-Nīti* on *Gulistan*. Hindi version of *Gulistan* has been quoted in support of the views presented in this paper.— I.S.

392. Gupta, Shambhu :- *Kāvya men Śūkti : Artha evam Paribhāṣā (Śūkti in Poetry : Meaning and Definition)*. (Hindi).

Śod. Pat., XXXIX, No. 1, 1988, pp. 15-26.

This paper begins with the etymological meaning of the word *Śūkti*. It tells that *Śūkti* stands for a decent proverb. According to it ordinarily *Śūkti* stands for any good saying. Whatever is beautifully said can be termed as a saying. It further adds that during the Vedic age the first and the last purpose of coining of saying is the betterment of life. The definition of saying, according to this paper, covers the following points. It pertains to the personal experience of the poet. It deals with the social welfare, it is a simplified truth of life. It is capable of having the immediate effect. The paper ends with different definitions of *Śūktis* given by Hazārī Prasāda Dwivedī, Ramāśaṅkara Gupta and Bhagavatī Śaraṇa Simha. — K.R.

393. Jani, Jaydev A. :- *Qualifications of an Architect in Samarāṅgaṇa-Sūtradhāra*.

JOIB, XXXVI, Nos. 1-4, 1987, pp. 205-212.

Chapter 44 of *Samarāṅgaṇa-sūtradhāra* of king Bhoja the Paramāra Ruler of Dhāra deals with qualifications – qualities of an ideal architect. An architect who possesses the theoretical and practical knowledge, the discretion and the professional integrity, is an ideal architect in the eye of the king Bhoja. His main qualities - qualifications are : 1. *Śāstrajñānam* is the knowledge of the works on architecture. He should be conversant with the formulative aspect and the scientific definitions and postulations laid down in the work. The term, *Śāstra* has 8 constituents 2. *Karman* 3. *Prajñā* and 4. *Śīlam*. These terms are

interpreted elaborately. Architects were of two categories – State Architects and Architects in general.—D.D.K.

394. Javaliya, Sharad :- *Mahārāṇā Rājasingh aurā Samakālīna Kavi*
(*Maharana Raj Singh and Contemporary Poets*).
(Hindi).

Śod. Pat., XLI, Pt. 2, 1990, pp. 45-54.

This article throws sufficient light on the poetic genius Maharaja Raj Singh who was responsible for the over all development of Mewar even in the days of crisis. He was himself a great poet and paid due respect to the contemporary poets. Rao Kisora Dāsa was one of his contemporary poets who composed a volume named 'Rājaprakāśa'. The other important poet was Jain Yati Poet Māna who composed 'Rāja Vilāsa'. Another poet Girdhara Vaśīyā composed 'Sagata Rāso'. In addition to it this article brings to light the compositions of other contemporary poets of Maharaja Rāj Singh. These poets have immortalized the various Mahārāṇās of Mewar through their compositions.—K.R.

395. Jena, Siddheswar :- *Urvaśī Birth Story – A Study*.

JOIB, XXXVI, Nos. 1-4, 1987, pp. 39-43.

The accidental meeting of Pururavas with Urvaśī has been found in a particular hymn in *R̥gveda* (X.95.1-18). The hymn ends abruptly when all at once Urvaśī departs without caring for the request of Pururavas. The *Śatapatha Brāhmaṇa* (XI.5.1) develops this laconic story of the *R̥gveda* in order to illustrate the means of going to the heaven. This myth of Pururavas and Urvaśī has passed through different stages and different versions of myth are found in the Vedic texts, Vedic ancillaries, the Epics and the Purāṇas. In the drama *Vikramorvaśīya* of Kālidāsa this particular myth finds its full flowery expression. Yāska has given the etymological meaning of the word *Urvaśī* in his *Nirukta* (V.13). *Skandapurāṇa* (5.Avantikhaṇḍa 1.9.1-16) gives an abridged story of Nara and Nārayaṇa, who were not disturbed by Cupid and Spring sent by Indra to disturb their penance programme and Nārayaṇa created a beautiful damsel from his thigh and this was named as *Urvaśī*. —D.D.K.

396. Johnson, Donald Clay :- *On the Origins of the Bhandarkar Oriental Research Institute Library : Part I : The Initiation of the Searches for Sanskrit Manuscripts in Bombay.*

ABORI, LXIX, Pts. 1-4, 1988, pp. 111-124.

Searches for Sanskrit MSS in Bombay started after the regime of East India Company as a large number of European scholars began to take some predilection in our works. Denmark produced Pali scholars, French scholars took interest in Northern Buddhism. A large number of MSS were sent to Berlin. India Office and the Bodleian became the seats of Indian philosophy through the MSS libraries of Colebrook and Wilson.

The Bhandarkar Oriental Research Institute was founded in 1917 which had a unique holdings in the library. Buhler and Kielhorn, German scholars had proved the worthwhileness of the researches for Sanskrit MSS and created a positive Government attitude towards this work.—D.D.K.

397. Kapil, Fathima Kutty :- *Ryotwari System in Madras Presidency.*

QRHS, XXVIII, No. 4, 1989, pp. 45-52.

A school of historians have suggested that the Ryotwari system, was on invention of 'Read and Munro'. In Madras presidency, the failure of zamindarism in 1835-47 in the districts of Guntur and Masulipattam lead to the introduction of the Ryotwari system into zamindari tracts. Its essential features of raising revenue were that the persons who paid the revenue were the individual cultivators or proprietary Ryots, with no intermediaries between them and the government and the revenue was not fixed in perpetuity but changed periodically. Under this system, the government became the landlord of Ryots. The procedure of raising revenue under this system and the subsequent changes have been discussed in detail.—D.D.K.

398. Katara, Usha :- *Mahāmati Prāṇanātha kā Ektā Darśana (Philosophy of Unity according to Mahamati Prananaatha). (Hindi).*

Sod. Pat., XXXIX, No. 4, 1988, pp. 42-45.

This paper speaks of the philosophy of unity preached by Mahāmati Prāṇanātha. During his time, India was facing the cultural

conflict and communal unrest. Mahāmāti Prāṇanātha tried to put oil on the troubled waters by pleading for communal harmony and encourage love and fellow-feeling in the human society. He accepted that there is no difference between Ātmā and Paramātmā. His message to the nation never supported the anti-social elements. It is this view of life that can enlighten the path of fellow-feeling on universal level.—K.R.

399. Katara, Usha :- *Haridāsī Sampradāya men Prema kā Swarūpa* (Concept of Love in Haridasi Sampradaya). (Hindi).

Śod. Pat., XXXIX, No. 2, 1988, pp. 50-55.

This paper throws sufficient light on unanimity among the different sects regarding the concept of love. The theory of non-duality contained in Indian scriptures belonging to Śaivism and Vaiṣṇavism as depicted in Upaniṣadas and Purāṇas has been beautifully pointed out. Concept of love in Haridāsī's sect serves as bridge between the truth contained in Aupaniṣadika thought and eternal happiness contained in Kṛṣṇa-Bhakti-Śākhā. Swāmī Haridāsī had firm faith in philosophy of love. He was a great personality of medieval ages. By following his path a man can relieve himself from the destructive tendencies and gain divinity.—K.R.

400. Kaushik, Nilam :- *Kṛṣṇakumārī kā Vadha* (Assassination of Krishna Kumari). (Hindi).

Śod. Pat., XXXIX, No. 2, 1988, pp. 96-99.

The paper presents before us a brief account of the circumstances that led to the Assassination of Kṛṣṇakumārī. She was married to Mann Singh under compulsion, as her father did not like Mann Singh at all. The historians hold Bhim Singh responsible for her assassination. But it can be justified only after considering the circumstances available at the time. It seems that it reflects the bent of mind of the politicians of those days. Maharana was forced to accept Amir Khan's suggestion. None of the feudal chiefs helped Maharana. Maharana was also afraid that Amir Khan, would molest the royal ladies if his demand was not acceded to.—K.R.

401. Kothari, Dev :- *Hindī ke Prācīna Sāhitya kī Upekṣā* (Negligence Towards Early Hindi Literature). (Hindi).

Śod. Pat., XL, Nos.3-4, 1989, pp. 3-4.

This paper pleads against the negligence towards early Hindi literature. Previously the people worked with a mission to bring the valuable literature to light. It led to a tradition of research and editing of early Hindi literature. The present status of Hindi is the proof of that missionary feeling. Unfortunately, this primary zeal is almost over. Lacs of manuscripts are lying neglected. According to this paper whatever was done for old Hindi literature before independence has not been done after independence. Hindī Sāhitya Sammelana and Nāgarī Pracāriṇī Sabhā have been fully politicized.—K.R.

402. Kothari, Dev :- *Lok-Santon kī Paramparā (The Tradition of Saints in Different Sects). (Hindi).*

Śod. Pat., XL, Nos.1, 1989, pp. 3-4.

This paper acquaints the reader with the tradition of *Loka Santas* in India. They include Nātha sect, Rāmānandī sect, Kabīra sect, Ravidāsī sect, Dādūpanthī sect, Viśnoi sect, Jasanāthī sect and Sākhī sect etc. These sects have their own area, extension temples and Rāmadvārā etc. In addition to them, there have been other saints who did not found any sect, but their opinion, philosophy and messages are sufficiently popular. They have got their own identity. Mīrā is one of them. Our country has got a vast and long tradition of these saints. This journal has published papers on one of such saints. His name was Gumana Singh. So that *santasampadā* may be preserved as a trust.—K.R.

403. Kothari, Dev :- *Pāda-Ṭippaṇiyon kī Corī (Piracy of Foot-notes). (Hindi).*

Śod. Pat., XXXIX, No.2, 1988, pp. 3-4.

This paper high-lights the evil tendency of the Piracy of Foot-notes by the research scholars who want to attain Ph.D. by hook or crook in order to get promotion. They try to impress the examiners and readers about the labour put in by them. So they do not care about relevance of the foot-notes to the subject in hand. It is a serious condition. It is immoral as well as objectionable.— K.R.

404. Kothari, Deva :- *Śilālekha : Astitva kā Saṅkaṭa (Endangering Existence of Rock Edicts). (Hindi).*

Śod. Pat., XL, No. 2, 1989, pp. 3-4.
See Under Sec. IV.

405. Levitt, Stephan Hillyer :- *A Sanskrit Text on Mudrās from Kerala*.
Br.V, LII, 1988, pp. 128-149.

A *mudrā* is a hand pose, which represents an essence, be it of an emotion, an action, a being human and divine, or even a part of speech. *Mudrās* constitute a language of gesture. The gesture made represents the thing itself or itself is understood as a real act. These are used to help depict love, hate and locative case, let us say, an elephant walking through a glass, or a horse galloping.

Such hand poses spread to East and South East Asia with the spread of Hinduism, Buddhism and Indian culture in general to these areas. In Chinese Buddhism, the influence of *mudrās* was so strong that each individual is understood to have his own *mudrā*. A large number of *mudrās* have been given in this article and a large number of foreign scholars have shown much interest in *mudrās*.—D.D.K.

406. Londhe, Veena A. :- *The Fire of the Funeral Pyre*.
VIJ, XXVIII, Pts. 1-2, 1990, pp. 156-158.

The most prevalent practice of the disposal of the dead was that of cremation, though other modes of disposal of the dead are referred in *RV* and *AV*. It was believed that when a man dies he is reproduced out of the funeral fire. The fire, which burns the corpse is generally considered to be *kravyād* (flesh-eater). In *RV* (XVIII.3.71), the fire who is invoked to burn the body and to take him to the world of righteous is called *Jātavedas* and not *kravyād*. In *RV* (X.16.1) also it is called *Jātavedas* who is invoked to send the dead man on his way to the manes. Moreover, this *jātavedas* agni with its auspicious form is prayed to bear the dead man to the region of the pious, and his form is auspicious and not fierce one. He is to take the body without harming it, to the world of the pious.—D.D.K.

407. Madhu Bala :- *The Nature of Aspiration in Panjabi*.
VIJ, XXVII, Pts. 1-2, 1989, pp. 58-63.

The following points emerge after making a comparison of Punjabi with Sanskrit and Hindi to have a glance of aspiration of the three genetically related languages. (i) It is not possible in Punjabi to

ascertain the value of voiced aspirated stops from orthography. (ii) Word medially constituent parts of voiceless aspirated stops may be distributed into two successive syllables, hence regarded two independent phonemic units. (iii) A number of words lose their aspiration in haphazard and spontaneous utterance. (iv) In the causative words of Punjabi the tone shifts from first syllable to next syllable. (v) Glottal fricative /h/ varies in articulation from individual to individual and region to region. (vi) In a word, where two voiced aspirated stops occur in two successive syllables, the tone is realized on the first syllable, not on the next syllable. (vii) The role of aspiration is significant in Punjabi as is obvious from the examples cited in the paper. The nature of aspiration in Punjabi is entirely different from Hindi and Sanskrit.—P.G.

408. Mahdihassan, S. :- *The Chequered Design as Symbol of Longevity*. VII, XXVI, Pts. 1-2, 1988, pp. 158-162.

The earliest man as food-gatherer conceived Breath = Soul and symbolized Soul=Cross. Later came the hunter who realized that life means movement and the moving legs of a deer gave as pictograph a zigzag line, which became the symbol of movement and thereby of life. Then came the farmer who aspired longevity. This was conceived as many days and many nights, which as symbolized as white and black squares when the chequer design became the symbol of longevity. The cross, the zigzag line, and the chequer design became equivalents and could preserve any container, pottery as also man. Such cases where chequer design was used have been illustrated. Even resurrection could be expedited by these symbols since their active principle is soul.

The paper contains twelve figures. Fig.1 shows a painted jar showing a comb-like design symbolizing a herd of deer, with head in front and a tail behind. There is also zigzag in front as symbol of life. Fig. 2 shows two deers in movement, the M shafted outline of four legs symbolizes movement and thereby life. The designs on chequered cloaks in Fig. 3 also symbolize longevity. Image of Greek goddess, figure of a woman of some Red-Indian tribe, an Egyptian sea, all are decorated with chequered designs symbolizing longevity. A goblet decorated with birds, pottery of Babylonian origin, painting on Greek vase and a tomb at hatta – all having chequered designs of longevity and some have also symbols of life as zigzag lines.—P.G.

409. Mani, K.J. :- *Re-Orientation of Education to Suit Community Needs*

and to Promote Self Employment.

JI, XI, Nos. 1-2, 1983, pp. 129-137.

The present system of education is impregnated with contradictions. What is spoken about in a class-room does not interest the child who came from either a farm back-ground or skilled or unskilled labour's house. The structured present system school curriculum tends to influence the student that white-colored jobs are favoured as against blue-colored jobs. This system does not produce people who can take up very challenging occupations. Many studies on the education and social mobility have indicated that education serves to increase the mobility and help higher up to go higher in the ladder than help the lower ones. Some studies found that private influence or personal connections with those responsible for deciding about the job, was the important element in securing job. The second element was 'Previous experience' which included any form of remunerative employment. The Indian employers, tend to agree with the Mexican and Sri-Lanka employers that educational qualifications of personnel in their occupations reflect the supply of educated personnel and not the needs of the occupations. They also favoured limiting schooling after a certain minimum of it. Tanzanian experts recommended that the schools must teach only that content which has practical use and relevance in the world of work. Each secondary school would opt for one of the four practical biases: technical, agricultural, commerce and domestic science. At the end of the secondary school, a student from any of the biases would have adequate skills to serve the community that he lives in. A student is not qualified to enter university education unless he has worked in the community and has combined intellectual ability with proved commitment to serve people. These types of efforts have been made by many nations of developing world. Phillippines had developed BDS (Bassio Development School). It is a school located in a rural community and designed for the rural youth aged 14 years and over, who decide to live and work in the community and desire to develop proficiency in farming and related occupations for self employment. India needs such type of schemes for redressal of unemployment problem.—R.S.

410. Mayer-König, Birgit H. :- *The Concept of Vidyā and Vikalpa.*

VII, XXX, Pts. 1-2, 1992, pp. 55-76.

This paper is a terminological approach towards the concept of knowledge based on the sources of Abhinavagupta. It consists of the

following sections: *Introduction-Ontology-Ṣaḍvidyā-Vidyā-Vikalpa-Pramāṇa-Apohanaśakti*, called the *Trika* system. The student meets with various uses of the words 'Vidyā' and 'Vikalpa'. In the *Trika* system of thought, the highest reality (*Paramaśiva*), who is always united with the divine power (*Śakti*) is by its very nature Pure Consciousness (*Cit-Saṃviti*) and possesses the quality of omniscience (*Sarvajñatva*).

In reading through the literature of non-dualistic Śaivism, here preferably called the *Trika* system, we find various uses of the words 'Vidyā' and 'Vikalpa'. In order to contribute to a clear understanding, these terms and their various implications are investigated in this paper.—D.D.K.

411. Mishra, Madhusudan :- *Sacred Thread : Origin and Development Does it have any Vedic Sanction?*

JOIB, XXXIX, Pts. 1-2, 1989, pp. 15-23.

The paper attempts to trace the origin, primitive shape, development, relation with *Upanayana* (starting of Vedic lore) ceremony and becoming a part of that, size, shape, etc. of the sacred thread, the Sanskrit term for which is *Yajñopavītam*. The term *upavīta* never occurs in the *Rgveda*, however in *Taittirīya Saṃhitā* it is told that *nivīta* is used in acts for men, *prācīnavīta* for *pitṛs* and *upavīta* for gods; one who wears in *upavīta* style, he thereby makes a distinguishing sign of the gods. Originally, *upavīta* was the style of wearing upper garment, which was used to cover the body when one was engaged in *svādhyāya*, *utsarga* (charity), *dāna* (donations), *bhukta* (dining) and *ācamana* (sipping of water). This upper garment was normally a piece of cloth, although references are there, when, it was replaced by a strip of antelope-skin. Some later *Sūtrakāras* with some unknown motives, dropped the hint that *upavīta* was a piece of cloth. For the first time *Āpastamba-Dharma-sūtra* inserted an altogether new idea by giving the option of a cord of thread (compare it with notion '*vastrābhāve sūtram dadyāt*'), possibly due to convenience, easy availability and various other reasons. Since the *Yajñopavītam* had no Vedic sanction, it need not be the pivot of today's *Upanayana*. Vedas being the only unquestionable authority of Hindu religion and since it does not enjoin such an investiture, it should not be purposefully coined with *upanayana*. The paper discussed the variations

in number of threads, the mystification of the thread, the ideal size of thread and the question whether the Yajñopavītam (the sacred thread) can be removed or not.—P.G.

412. Mukherjee, B.N. :- *The Date of The Earliest Evidence of an Overland Route for North-Eastern India's Communcation with China.*

AB, 1982, pp. 172-182.

See Under Sec. VII.

413. Mulachand, 'Pranesh':- *Moriyo : Śabda, Svarūpa nura Artha-Vicāra.*
Sod. Pat., XL, Nos. 3-4, 1998, pp. 110-114.

The paper attempts to remove the misconceptions spread about the word *moriyo*. This clarification is based upon the opinion of various scholars like Dr. Narayana Singh Bhatti, Jodhapur; Dr. Manohar Sharma, Bikaner; Dr. Nṛsimha, Rājpurhita; Sh. Badri Prasad Sākariyā, Vallabh Vidyanagar and others. According to the author *moriyo* or *modio* is a technical word and may be derived from 'mohar' or 'muhar' and is used to represent the dead calf, filled with cheff so that it may look like a living calf, so that, the cow or buffalo may yield milk.—K.R.

414. Nath, R. :- *Shāh-Jahān-Nāmāh of Ināyat Khān.*

VII, XXIX, Pts. 1-2, 1991, pp. 234-238.

Shāh-Jahān-Nāmāh of Ināyat Khān has recently been translated and published by W.E. Begley and Z.A.Desai, but they have not done this translation themselves. As Begley admitted on the title page and under the heading 'Acknowledgements', "almost complete translation" of this work had already been done by A.R. Fuller (1828-1867 A.D.) in 1851 and Fuller's original MSS of his translation was preserved in the British Library. The author picked up this MSS from there and published it. It may be noted that Ināyat Khān's *Shāh-Jahān-Nāmāh* is an abridged version and technically a summary of Abdul Hamīd Lahourī's *Bādshāh Nāmāh*. The editors did not translate the Persian MSS and Fuller's text was not corrected and up to dated. It is a misnomer to call it a translation, as it is full of different types of observations and wrong information on all facts. The Taj is entered in the index of subjects.—D.D.K.

415. Parasher, R.N. :- *The Subterranean Sarasvati.*

HSAJ, III, Nos. 1-2, 1988, pp.301-305.

During the Ṛgvedic age the Sarasvati was a mighty perennial river flowing from the Himalayas to the ocean. The source of the Sarasvati at Plakṣa-Prasravaṇa is identical with that of the Ghaggar in Pacchad sub-division of Nahan, Himachal Pradesh, while the place of its desiccation called Vinaśna in later Vedic literature is to be equated with Kalibangan in district Hanumāngarh of Rajasthan where the flow of the Ghaggar ends in the sands. The Vedic Sarasvati has now been conclusively identified with Ghaggar. Early Indian tradition provides sufficient evidence of the occurrence of a seismic tectonic volcanic upheaval, which led to the diversion of the waters of the Sarasvati towards the Yamuna and some other small rivers.—D.D.K.

416. Patyal, Hukum Chand :- *Significance of the Plant Apāmārga in the Veda.*

ABORI, LXIX, Pts. 1-4, 1988, pp. 205-215.

All the plants and trees are sacred, they possess the gifts of immortality, health and general well-being. Worship, sacrament, and mythic charms are closely associated with them. In this paper the author has discussed the significance of the plant *apāmārga*, the plant has many synonyms in some Sanskrit Kośas and Nighaṇṭus, hence it is not always possible to be very exacting in identifying some of the synonyms.

The application of this plant is found in all sorts of Vedic rites. It is used in the most complicated Śrauta-rites like the royal consecration. It also finds place in the rites connected with the *pitṛyajña* and *gṛhya*-rites. It possesses great sanctity and provides welfare and good fortune to the performer. It is the very symbol of good fortune and prosperity. This plant is believed to wipe off death by hunger, thirst, curse and sorceresses etc. —D.D.K.

417. Pohiya, Ramakishan :- *Santa Jugatānanda Goswāmī aurā unakī Racanāen (Saint Jugatānanda Goswāmī and his Works).* (Hindi).

Śod. Pat., XXXVIII, No. 4, 1987, pp. 76-83.

This article presents before the readers a brief account of the works composed by Santa Jugatānanda. First of them is *Vedānta* containing forty seven chandas, having definitions of knowledge, prayer, concentration, acceptance of the divinity of universe, eliminating the

false ego, recognition of self, divine attributes and fourth state of soul. *Bhakti-Prabodha* is his second work. It contains the praise of formless Srikr̥ṣṇa and proves to be a beautiful presentation of knowledge, devotion and non-attachment. *Saptaśloki Gītā* presents before us the translation of seven ślokaś of *Gītā* in ten chandas. The fourth creation is *Kavitta*. This too deals with knowledge, devotion and non-attachment. His other creations *Caumāsa*, *Bārahamaśā*, *Mahābhārata-Bhāṣā* and *Guru-celā-Goṣṭhī*. All these works are composed in Braja-Bhāṣā. His works are a valuable contribution to Hindi Santa-literature.—K.R.

418. Pohiya, Ramkishan :- *Kavi Ummedarāma Bāraitha aurā Unakī Racanāen (The Poet Ummedarām Bāraitha and his Creations). (Hindi).*

Śod. Pat., XL, Nos. 3-4, 1989, pp. 100-104.

This paper throws light on poet Ummeda Rāma Bāraitha and his poems. Ummeda Rāma Bāraitha, in spite of being a darabārī poet, was not the praiser of king like Bhogī Lāla. He composed *Vāṇī Bhūṣṇa*, *Cāṇakya Nīi Bhāṣā*, *Bhāṣā Rāja Nīi* and *Satupadeśa*. It leads the reader to conclude that one of his volumes pertains to *Alaṅkāra-Śāstra* and other three pertain to *Nīi Śāstra*. The language used is Braja. He can be considered to be a scholar and poet on the basis of his works.—K.R.

419. Rangarajan, HariPRIYA :- *Contributions of Mehmud Begada as Depicted in The Mirat-I-Sikandari.*

JOIB, XXXIX, Pts. 1-2, 1989, pp. 69-75.

In this paper an attempt has been made to focus on the character and contributions of Mehmud Begada in Gujarat while he was the Sultan of the state. This short description of Sultan is based on the work called the '*Mirat-I-Skandari*', the Mirror of Sikandar. The work is so called from the name of the author Sikandar-bin-Muhamad and was composed in the year 1611 A.D. Regarding the origin of surname Begada or Begadha, the word Begada in Gujarati, stands for a bullock whose horns stretch out right and left in the manner of a person extending his arms to embrace another. The mustachios of the Sultan were also straight and long like horns. The meaning of the word Begadha, two forts, reminds of Sultan's conquest of two rock forts of Junagadh and Champaner.

Mehmud Begda was a warrior, caretaker of the army and the father of his people. He was a great lover of trees and gardens. He encouraged most of the legend handicrafts and ingenious arts. Sultan was illiterate but his mind from his constant association with highly learned men was stored with a rich stock of useful knowledge concerning about religious matters, the texts of law, the tradition of elders and anecdotes of saints and history. He was called after death Khudaigan-I-Halim, i.e. the great gentle Lord.—P.G.

420. Sainger, Indra :- *Eka aura Kabīra : Santa Ghīsādāsa (Saint Ghisadāsa- Another Kabira). (Hindi).*

Śod. Pat., XL, No. 2, 1989, pp. 25-34.

This paper brings to light the philosophy of life and works of Santa Ghīsādāsa. The writer proves himself correct about declaring Ghīsādāsa as another Kabīra. According to this paper Ghīsādāsa was born in Sādarā. He was filled with devotion towards saints. He also refers to some incidents from Saint's life, which proved miraculous. His philosophy of life has been brought to light through his message, which proves him to be an ardent follower of non-violence, truth, respect for Guru, contradiction of outer grandeur. The paper concludes with the remarks that the western U.P. calls him Kabīra of Khekara.—K.R.

421. Sandesra, B.J. :- *Mineral Oil in the Ancient World with Special Reference to Sanskrit and Prakrit Literature.*

JOIB, XXXIX, Pts. 1-2, 1989, pp. 97-101.

It is common presumption in the western world that the people of India did not know about the mineral oil until very recently when the European nation started oil exploration in Persia and Arab countries. However, the Kashmirian poet Bilhaṇa in his *Vikramāṅka-deva-carita* (9.20) refers to the Persian oil (*Pārasīka taila*) in the 11th century A.D. A commentary on this work composed in c. 1230 A.D. explains the above expression *Pārasīkatalāgni* as *Pārasīka-deśajavahni*, i.e. the fire produced (by oil) from Persia. It is quite likely that the Persian oil was imported at some of the South Indian ports which had a flourishing trade with Persia, Arabia and other countries. Ācārya Hemachandra (12th century A.D.) in his *Yogaśāstra* (1st Prakāśa) refers to *Agnitaila*, which is the same as mineral oil. Dr. P.K. Gode has tried to show that *Turuṣka*

Taila mentioned in *Āryamañjūśrīmūlakalpa* (earlier than 900 A.D.) is identical with Persian oil referred to by Bilhana. There is a proviso in the said text that this foreign oil, most probably kerosene can be used for lamps as an alternative to *gavyaghṛta* or clarified butter from cow's milk. There are however references to show that indigenous mineral oil was available in India even before and it was considered a very rare commodity and was also used for medicinal purposes. References to *Marutaila* (oil from Marwar) in the *Bhāṣya Saṅghadāsaṅkṣmāśramaṇa* and commentary *Kṣemakīrti* on it are important in this respect.—P.G.

422. Sandesara, B.J. :- *A Brief Status Report on the Study of Gujarati in Universities of India.*

JOIB, XXXVII, Nos. 3-4, 1988, pp. 339-341.

Gujarati, Marathi and Kannada were introduced about fifty years back by the University of Bombay as a principal subject, first at the M.A. level. Later on, Gujarati and other regional languages began to be taught as a minor subject at the B.A. level.

Now the subject of Gujarati language and literature is being studied from pre-university to Ph.D. in different Universities of India. There is a full-fledged Department of Linguistics in the M.S. University of Baroda and some other Universities also. The Gujarati language is very rich in MSS wealth and thousands of MSS right from the 13th century are available. The utility and development of this language has been discussed in this monograph.—D.D.K.

423. Sandesara, B.J. :- *Monitoring Underground Water Resources as Described in the Bṛhatsaṃhitā (6th century A.D.) of Varāhamihira.*

JOIB, XXXVI, Nos. 1-4, 1987, pp. 103-110.

Scientists in ancient India have done a lot of work on underground water resources and some of them have described in details how to monitor underground water. Chief among them is the *Bṛhatsaṃhitā* of Varāhamihira, an encyclopedic Sanskrit work composed in the 6th century A.D.

Varāhamihira was the son of Ādityadāsa of Ujjain. His *Bṛhatsaṃhitā* deals with an extraordinary variety of subjects of exceptional interest and value. The 54th chapter of this work having 125

verses deals with the water exploration, sinking of wells etc. in detail.—D.D.K.

424. Satapati, C. :- *Genesis of Dhanvantari*.

VII, XXIX, Pts. 1-2, 1991, pp. 184-189.

Dhanvantari is well known as the divine physician in Indian mythology and according to tradition *Āyurveda* is attributed to him. His worship alleviates ailments, prevents foul death and suppresses all sickness instantaneously. Thus Dhanvantari is mentioned as a deity of Agnihotra and according to *Gṛhyasūtra* he is offered different type of offerings at different religious functions.

Dhanvantari is conspicuous due to his absence in the early Vedic literature. It is only the epics and the Purāṇas, which depict him as the god of health and healing. The birth of Dhanvantari is related to the myth of the churning of the ocean of milk churned for a thousand years, he arose bearing a staff and a white *kamaṇḍalu* containing *amṛta*. According to another tradition he was the Scion of Suhotra, King of Kashi. Yet another story reveals that Amṛtācārya was also Dhanvantari, who was an effigy of grass, animated with life by sage Gālava.—D.D.K.

425. Schingloff, D. :- *Śibi Sarvāṇḍada*.

Rm, XVI-XVIII, 1984-86, pp. 299-308.

The story of king Śibi, who gives his own flesh in order to redeem a dove prosecuted by a hawk, who is in reality no one else than god Indra (who wants to test the virtue of the king) was a favourite one in Buddhism. There are numerous representations of this story in Buddhist art, as well as in Amarāvātī and Nāgāmuniḥḍā as in Ajantā, Mathurā, Gandhāra and Central East and South East Asia. However, the connection of these representations with Śibi-story has been doubted. Kṣemendra's *Bodhisattvāvadāna Kalpalatā* gives another story. In this story *Sarvāṇḍada* in the same way as king Śibi gives his own flesh in order to redeem dove; the captor of this dove, however, is not a hawk, but a fowler. Different other sources of the story have been discussed.—D.D.K.

426. Schwarz, Arturo :- *Kāma and Eros*.

Rm, XVI-XVIII, 1984-86, pp. 309-326.

Eros in the West and Kāma in the East are the divinities of love. Eros, like his predecessor Kāma, is the first-born, he who destined to become the mother-father of all the gods. Hesiod's theogony has familiarized us with the idea that Eros, love, was the first born who differentiated himself directly from the non-manifested, the primordial chaos, through Sea-Earth : "First of all, the void came into being, next broad-bosomed Earth .. and Eros, the most beautiful of the immortal gods". Similarly in both the *R̥gveda* and the *Atharvaveda* Kāma, the first origin of this creation is the primal seed and germ of mind (*Manasoretaḥ*)".—D.D.K.

427. Senger, Indra :- *Santa Hirdaidāsa : Colā Paricaya evam Sandeśa.*
(*Saint Hirdaidāsa : Life and Teachings*). (Hindi).

Śod. Pat., XXXIX, No. 1, 1988, pp. 67-74.

This paper pertains to the brief life-sketch and message of Santa Hirdaidāsa. He was born at Bādali in year 1875. He was a regular visitor to the Samādhi of Garibadāsa and he spent his last days in Khūbidāsa Āsrama in Kehari. He breathed his last on 16th March, 1959. He was a disciple of Chaudhari Indradāsa. Hirdaidāsa's literature available at present contains a book named *Santa Hṛdayaprakāśa*. He believed in *sādhana*, grandeur of *Guru*, significance of truth, contradiction of *Ahiṃsā* and contradiction of outward show. His message to humanity has got eternal relevance. The research on his poetry can bring out many important facts to light.—K.R.

428. Sharma, Manohara :- *EkaRājasthāni Premākhyāna : Khūivo-Ābhala*
(*Khūivo-Ābhala : A Love Story of Rajasthan*).
(Hindi).

Śod. Pat., XL, Nos. 3-4, 1989, pp. 78-93.

This paper presents a brief evaluation of a love story from Rajasthan. It bears the heading - *Khūivo-Ābhala*. It is a folk drama, which is sung and staged popularly. The paper also throws light on the text of this love story and compares it with the love-story of same name sung in Gujarat. It concludes with lines that *Khūivo-Ābhala* ends in tragedy that leaves an indelible effect on the minds of the readers.—K.R.

429. Sharma, RajendraPrasad:- *Dharmaśāstrīya Ṛṇādāna (The Process of Loan-Described in Dharmaśāstra)*. (Hindi).

Śod. Pat., XL, No. 1, 1989, pp. 5-14.

This paper brings to light the process of loan and the interest received for it as contained in scriptures. The rates of interest are exorbitant that means the annual interest for brāhmaṇa is 24% for kṣatriya it is 36% for vīśya 48% and for śūdra 60%. The rate of interest on the loan obtainable against some security is 15% per year. It also brings to light that the king had to help the money-lender for the return of the loan; even in case of the borrower being a friend of the king. In case of a destitute the borrower is to repay it by serving the lender. According to it, the Smṛtikāras had to come to terms with industrialists, traders and vaiśyas who wanted no administrative or religious interference if they were to support Vedic dharma. It was due to the reason that the well to do people had embraced Buddhism and Jainism. Hence, they were compelled to justify the exorbitant rates of interest for the loan extended to different classes.— K.R.

430. Shastri, Biswanarayan :- *Rukmiṇī, Kṛṣṇa's Brother's Wife (Jāyā)*.

Rm, XVI-XVIII, 1984-86. pp. 341-346.

Rukmiṇī, the daughter of Bhīṣmaka, the king of Vidarbha, is one of the eight principal consorts and the chief queen of Kṛṣṇa. The story is well known and told in the *Mahābhārata*, *Harivaṃśa* and number of Purāṇas. However, one of the verses quoted in the eleventh story of the *Śukasaptati* speaks of illicit *affaire de couer* of Kṛṣṇa with Rukmiṇī, the wife of Kṛṣṇa's brother.

The *Bhāgavata Mahāpurāṇa* gives the details of the marriage. Rukmiṇī, the youngest of the six children of the king Bhīṣmaka was forcibly taken away by Kṛṣṇa from nuptial hall. Her eldest brother wanted to give her a marriage to Śiśupāla. The matter has been discussed in detail, Rukmi was killed by Balabhadra. — D.D.K.

431. Shekhawat, Saubhagya Singh:- *Sīkara ke Bade Purohita ji ke Thikāne ke Patte – Parāṇe (Deeds and Documents of Head-Priest of*

Sikar). (Hindi).

Śod. Pat., XXXIX, No. 2, 1988, pp. 5-13.

This paper provides the information about deeds and documents of Head Priest of Sikara. They contain significant information about the political events occur in the areas of Jaipur. In total the paper makes a mention of nine documents. According to it the publication of these documents can serve useful purpose for the study of economic and social conditions as well as the political events of the age in which they were issued.—K.R.

432. Shukla, Bhawani Shankar :- *Theatrical Performance in Ancient India : An Example in the Kuṭṭanāmata of Damodara Gupta.*

Rm, XVI-XVIII, 1984-86, pp. 541-544.

Dramas in ancient India were written for performance. References to *Nāṭyaśāstr*, *Prekṣaṇaka*, *Prekṣā* etc. in *Nīlamata Purāṇa* (7th century A.D.) and *Kuṭṭanāmata* (8th-9th century A.D.) abundantly show the existence of theatres in ancient India. Study and knowledge of dramatics were compulsory for the members of the royalty. Though, there is plenty of evidence to show that the theatrical performances were common in India, but we do not have direct proof of a particular drama being staged. Luckily, the *Kuṭṭanāmata* of Damodaragupta of Kashmir comes to our help. It provides not only an allusion to theatrical performance, but also gives a clear picture of how a drama was played. We find a fascinating scene of the Harsha's famous drama *Ratnāvali* being enacted in this book.—D.D.K.

433. Svapriyananda :- *Colour Symbolism and the 'Tri-Guṇa Concept'.*

JOIB, XXXVIII, Nos.1-2, 1988, pp. 33-41.

Colours are a very potent source of symbolism in Indian art and religion. Unlike modern stress laid on hue and saturation of colours, ancient and traditional Indian colour symbolism is based on the degree of lightness and brightness of a colour. A three colour symbolism was developed very early in the Upaniṣadic literature and was based on black as the symbol of darkness (*tamas*) death and earth, white, the polar opposite of black, as the symbol of light (*sattva*), goodness, milk and water, and red as the symbol of dynamic creativity (*rajas*) and the life giving power of blood and fire. Though both primary and secondary

colours are used for their symbolic value, they can all be condensed into the three colour/triguṇa principle of the Upaniṣads and Sāṅkhya philosophy. In the later Purāṇic and Tāntric texts, colour symbolism is extended to include icons of the deities, *yantras*, *mantras* and all forms of ritual and cultural activity.

The paper includes two tables, one of mantra-Mātrkā colours (after Shyam Sunder Goswami), and other of evolution as per the Triguṇa-colour concept. All light colours represent *manas*, all shades of red colour *jñānendriya* and *karmendriya*, and *mahābhūta*. *Sattva* is essence cohesion-unity, *rajas* is movement creation dynamism and *tamas* is inertia – decay annihilation.—P.G.

434. Tripathi, Divya :- *Concept of Beauty in Poetical Works of Kālidāsa*.
VIJ, XXX, Pts. 1-2, 1992, pp. 147-150.

Aesthetic sensibility has been there in the mind of man from the very beginning. In Vedic period beauty is pleasing, joyous, sacred and charming. In Upaniṣads beauty is defined as some thing luminous, rapturous and ecstatic. In classical literature, Kālidāsa is renowned as a poet of love and beauty. His philosophy of beauty can be formed by profound contemplation of his poetical works. Kālidāsa believes that beauty is a unique blend of sensual and intellectual dimensions. He has presented a sensual image of exceeding beauty by describing it as 'unsmelled flower' and 'untasted honey'. Kālidāsa is of the opinion that natural beauty is real beauty, which needs no ornaments. Different examples from his works have been presented for indicating his aesthetic sense in poetry etc.—D.D.K.

435. Vatkar, Asoka :- *The Vedic Rudra: The Deity or the Mount Kailāśa?*
VIJ, XXIX, Pts. 1-2, 1991, pp. 31-36.

Indologists, foreign as well as Indian had thought over the riddle of the Vedic Rudra's mysterious personality since the last century. The author visited the mount Kailāśa, which is in Tibet (now China) and journeyed across the Himalayan ranges during 1985. He is glad to declare that whatever the *R̥gveda* said about Rudra, all the characteristics are found in the Mount Kailāśa region.

The author has given a vivid account of his journey and remarked that Mount Kailāśa itself is the Vedic Rudra. Macdonell,

Webber, Shrodder have thought that the Vedic Rudra is the heavenly roaring natural phenomena, which is personified by the Vedas. The scholars thought that Rudra is *antarikṣasya devatā*. Not far from Mount Kailāśa, there is 'Om' mountain on which the glacier takes form of ॐ always. Nobody knows the reason.—D.D.K.

436. Vertogradova, V.V. :- *Problems of Interpretation of Ancient Indian and Ancient Greek Theory of Colour.*

JOIB, XXXVII, Nos. 3-4, 1988, pp. 321-327.

Numerous attempts have made to interpret the Ancient Indian and ancient Greek colour systems, but they remain equivocal in their most essential features. The report is devoted to the interpretation of two texts, which put a welcome light on this subject. The first text was borrowed from the *Viṣṇudharmottara Purāṇa* (6th-7th century A.D.). the second text is an extract from the *National History* by Gaius Plinius Secumndus, an excerpt from an essay of Xenocrates Sikionsky, a great author. Both texts present great difficulties for the interpretation. The paper concludes with the remarks that the understanding of tonality of the ancient Greeks differed from that of the ancient Indians. Primarily in the fact that the Greek system included black colour in their theory, while the Indian system excluded it completely, and their toned series was essentially narrowed down to the light hue series.—D.D.K.

437. Vijayakumar, C.P.V. :- *Aṣṭachāpa Sāhitya men Prāpta Rājanaitika Sandarbha (Political References in Aṣṭachāpa Literature).* (Hindi).

Śod. Pat., XXXIX, No.2, 1988, pp. 62-69.

This paper brings to light the political references contained in *Aṣṭachāpa* literature. It bases its view upon dialogue literature. It is on this ground that Akbar met Sūradāsa to sing in his praise. The negative reply is contained in the words '*nāhin rahayo mana men thorā.*' Sūradāsa neither sang for Akbar nor fell a prey to his provocation. The *aṣṭachāpa* poets have made a mention of some leaders and politicians in their poems. They remained in contact with the kings but as soon as they took the refuge of God they sang only for Him. Even then we can reach the political history of those times through indirect references contained in *aṣṭachāpa* poetry.—K.R.

438. Vyas. Gopal :-*Rājasthāna men Swatantratā Āndolana (Independence Movement in Rajasthan)*. (Hindi).

Śod. Pat., XXXVIII, No. 4, 1987, pp. 13-30.

This article presents before the reader a brief but exhaustive account of freedom movement in Rajasthan based upon the historical evidence as contained in various books of history of Rajasthan. According to it, Mewāra has played important role in the freedom movement of India boycotting the coronation ceremony of Edward Seventh in 1903 and Delhi Darbar organized to welcome George Fifth in 1911. Māravāra, too, has played an important role in the freedom movement of India. The contribution of Dhundhad area towards the freedom movement of India has also been brought to light. It asserts that the people of Rajasthan contributed a lot in the freedom movement of India in the guidance of various national leaders.—K.R.

XII A – PHILOSOPHY AND RELIGION (BUDDHIST)

439. Banerjee, Biswanath :- *The Concept of Bodhicitta*.

Rm, XVI-XVIII, 1984-86, pp. 413-418.

The Concept of *Bodhicitta* is inseparably connected with the ideal of Bodhisattva developed in Buddhism in the second century B.C., perhaps to counteract the tendency of the Saṅgha of the time to become more and more an order of contemplative, self-centered and spiritually absorbed egoist monks. Originally, the development of *Bodhicitta* was a matter of long rigorous practices and the outcome of rare qualities, but later it became a matter of ceremony and with the rise of Vajrayāna concept underwent changes of far reaching consequences and the ceremonial part of it also increased to a large extent.—D.D.K.

440. Bapat, Lata :- *Dharmakīrti on Kinds of Anumāna*.

ABORI, LXIX, Pts. 1-4, 1988, pp. 51-61.

Epistemology or theory of knowledge revolves around the following basic problems (independently of the consideration whether knowledge is derived from either perception, inference or otherwise) : what we know ? – and how do we justify what we know ? In this paper an attempt is made to discuss some of the justificatory epistemological problems with reference to Dharmakīrti's kinds of *anumāna* discussed as under :-

1. Nature of *svārthānumāna* – to discuss the conditions, which are determinative for the formulation of an argument.
2. Nature of *parārthānumāna* - , here we discuss the conditions which are determinative for the communication of an argument,
3. and What is difference between the above two *anumānas*;

Hetu, *Sādhya* and *Pakṣa* – three important pillars of the former, i.e. No.1 and *sādharmya* and *vaidharmya* of the 2nd *anumāna* have been dealt with in this article.—D.D.K.

441. Bechert, Heinz :- *The Chākmās, An Ancient Buddhist Population in the Indian Sub-continent*.

AB, 1982, pp. 130-132.

See Under Sec. VI.

442. Bhattacharya, D.C. :- *An Iconic Motif: Perspective and Restrospective*.
HSAJ, III, Nos. 1-2, 1988, pp. 187-191.

For the study of Buddhist iconography of the Vajrayāna Tantrayāna phase, the scholars mostly refer to the *Sādhana-mālā* and the *Niṣpannayogāvalī*. But a large number of other works have been noticed recently. For instance the *Vairavali-nāma-mandalopayika* composed by Abhayaṅkaragupta has yet not been explored for information pertaining to Buddhist iconography. But it is a mine for information, and being composed later than the *Niṣpannayogāvalī*, it includes many items not covered by the latter. The *Vairavali* contains the definition of a number of sitting and standing postures referred to there as *āsanas*, *padas* etc. A large number of the other works is available in India, Nepal and different foreign countries.—D.D.K.

443. Chutia, Laksahira Gogoi :- *The Concept of Upacāra in the Vijñaptimātratāsiddhi*.

AB, 1982, pp. 88-92.

The *Vijñaptimātratāsiddhi* (VMS), written by Vasubandhu is the authority on the Mahāyāna Buddhist ideology of the Vijñānavāda School, wherein the author 'refutes in subtle manner, the belief in the reality of the objective world', while defending the doctrine of the reality of the pure consciousness (Vijñaptimātra). The work consists of two parts - *Viṃśatikā* and *Triṃśikā*, containing 22 and 30 *kārikās* respectively. The author himself wrote a commentary on the *Viṃśatikā* while his follower, Sthiramati wrote a commentary on *Triṃśikā*. Vasubandhu, in the very first *kārikā* of the *Triṃśikā*, holds that the various types of *upacāras* of *ātmā* and *dharma* are nothing but the final result of *vijñāna*. — D.D.K.

444. Dange, Sindhu S. :- *Buddhism and the Bhagawadgītā*.

Rm, XVI-XVIII, 1984-86, pp. 69-74.

The original problem in the Bhagawadgītā is very simple, and it is presented very precisely in the very first chapter, termed "Arjuna-Viṣāda-Yoga". The solution given by Lord Kṛṣṇa for the problem is also very straightforward, as expected- "as Arjuna was a Kṣatriya warrior, he had to fight, because, it was his duty to fight." Now a question is- when

both the problem and the solution thereof are simple and free from complications, why should *Gītā* run onto 18 chapters, containing so many verses and many commentaries even up to present day. A suitable redress to this problem has been presented and the path of action was a direct reaction of the path of renunciation. On the other flank, Gautama Buddha and Mahavira came to the same conclusion as suggested in *Gītā*. The author has compared *Gītā* with Buddhism and came to the conclusion that Buddhism is a replica of *Gītā* to some extent.—D.D.K.

445. Dwivedi, R.C. :- *Buddhist Mysticism*.

Rm, XVI-XVIII, 1984-86, pp. 97-114.

There are conflicting opinions about the nature of Buddhist Mysticism. This is mainly due to the possibility of different interpretations of metaphysical postulates involved in the doctrines of *Anattā* and *Śūnyatā*. Buddhism is not a single system. It admits all facts of philosophical thought : Realism, Idealism and Absolutism.

Buddhahood is knowledge and awakening. It is enlightenment and awakening. It is enlightenment and experience. *Dhammapada* describes this experience of Buddha in hymn of victory, noted in this essay which echoes the immediate reaction of Buddha to his experience. A positive and more dynamic expression of experience is recorded in the *Vinaya* and the *Majjhima Nikāya*, for conquest of knowledge whereby the conqueror- enlightened and absolute.—D.D.K.

446. Hinuber, O.V. :- *Some Abbreviated Compounds in Pāli*.

Rm, XVI-XVIII, 1984-86, pp. 155-160.

The well-known story of the Buddhist Elder Śroṇa Koṭivimśa or Soṇa Kolivisa (in Pali), has been treated more than once, e.g. by H. Bechert and E. Waldeschmidt. The verses attributed to Soṇa in the *Theragāthā* have been translated and commented on thoroughly by K.R. Norman. Since the time of the oldest extant commentaries, the *aṭṭhakathā*, Norman seems to be the first to pay attention to the grammatical problems of verse 640 : "nekkhamme adhimuttassa etc."

The same verse also occurs in the *Aṅguttaranikāya*, and in the *Vinayapiṭaka* with variant reading *nekkhammam* instead of *nekkhamme* as found in the *Theragāthā*. Similarly some other abbreviated compounds have been discussed in this paper.—D.D.K.

447. Jani, Jaydev A. :- *Refutation of Buddhism (as Reflected in the Śaḍdarśananirṇaya of Merutuṅgasūri)*.

JOIB, XXXIX, Pts. 1-2, 1989, pp. 57-60

Merutuṅgasūri (1347-1415 A.D.) is a Jaina scholar. His work *Śaḍdarśananirṇaya* deals with Buddhism, Mīmāṃsā, Sāṅkhya, Nyāya, Vaiśeṣika and Jainism. Mīmāṃsā represents both Karma-kāṇḍa (Pūrva-Mīmāṃsā) and Jñānakāṇḍa (Vedānta) and Sāṅkhya also represents Śeśvara (Yoga) and Nirīśvarasāṅkhya (Sāṅkhya). Buddhism believes in god Buddha, four noble (ārya) truths (satyas), twofold misery (duḥkha) and fivefold Skandhas, Vijñāna etc. Springing up of egoistic feeling is *samudaya*. Salvation is interruption of the chain of worldly consciousness. After putting forth the above tenets of Buddhism, Merutuṅgasūri starts the refutation of each of the tenets. He refutes the meaning of Buddha both ways, as a transmigratory soul as well as non-transmigratory soul, which again can possibly be momentary or non-momentary. Then he refutes *pratītyasamutpāda* theory. The learned author of this paper derives seven conclusions based on the refutation of the main tenets of Buddhism by Merutuṅgasūri, who has quoted the verses of *Mahābhārata*, the *Mārkaṇḍeyapurāṇa* and the *Yājñavalkyasmṛiti* to elucidate the concepts like non-violence, true Brāhmaṇahood and *guru*, and who is inclined to show that tenets of Jainism are supported by the *Śruti* and *Smṛiti*. There is always a possibility of lacunae in the doctrine, which are generally not complete in themselves but the truth is one without second and the path of realization needs to be trodden with pure knowledge, pure action and pure character.— P.G.

448. Kaul, Advaitavadini :- *Introduction of Buddhism in Central Asia*.

VII, XXVII, Pts. 1-2, 1989, pp. 79-86.

See Under Sec. VII.

449. Narayanan, T.K. :- *Bhāsarvajña's Concept of the Number of Pramāṇas*.

JOIB, XXXVIII, Nos. 3-4, 1989, pp. 253-259.

Following the Sāṅkhya and Jaina traditions, Bhāsarvajña accepts only three Pramāṇas, viz *pratyakṣa*, *anumāna* and *āgama*. He rejects *upamāna* as a separate means of valid knowledge. He also includes all

other Pramāṇas under these three. Discussing the problem of comparison that whether it is an independent source of valid knowledge Bhāsarvajña considers three different views of logicians – one as given by the Vṛddhanaiyāyikas, one by the Mīmāṃsakas and the Vedāntins and the third by the Jarannaiyāyikas or senior logicians such as Udyotakara etc. According to Vṛddhanaiyāyikas a person is told by a forester, that a 'gavaya' is like a cow. Passing through a forest the person sees a strange animal bearing similarity with the cow considers it a 'gavaya'. This problem has been discussed elaborately as per Bhāsarvajña's Pramāṇa theory.—D.D.K..

450. Neog, Maheswar :- *Mahāvagga Narative and an Incident from Assamese Gurucarita.*

AB, 1982, pp. 102-106.

The ten chapters of the Buddhist *Mahāvagga* under a fulsome account of the organization of the saṅgha, in the narrative chronology begin after Gautama's attaining Enlightenment and come up to the Buddha's teaching Upāli, *Saṅgha-sāmaggī*, unanimity of the order. In the 8th chapter, there is an excellent and detailed tale of a young doctor, Jīvaka, great expert in the science of medicine and a touching account of the Buddha's visit to his native town and his admitting his son Rāhula into the order. M. Winternitz considers some of the stories as 'presumably invented *ad hoc*'. Rhys Davids and Oldenberg have related the story of a sick bhikkhu. The system of neo-vaiṣṇavism of Śaṅkaradeva known as Mahāpuruṣiāism has certain similarities with Buddhism.—D.D.K..

451. Panda, Narasingha :- *The Concept of Indriya in Buddhism.*

VII, XXX, Pts. 1-2, 1992, pp. 89-96.

Indriya, is one of the most comprehensive and significant categories of Buddhist (Pali) psychological philosophy and ethics. The term '*indriya*' is derived from the root *idi* or *ind*, meaning the powerful. In *Aṣṭādhyāyī* *indriya* is introduced to denote the following senses : (a) *liṅgam* by which the self is inferred, and (b) perceived by self etc. *Amarakoṣa* notes three synonyms- *Indriyam*, *hīṣkam* and *Viśayī*. In *Abhidharmakośa* *Indriya* is defined as supreme authority. Hence, in (Pali) Buddhism *Indriya* is translated as 'faculty' or a special control over

a special field constituted forces. Thus each *Indriya* is a faculty or a special power by which a particular field on conditions may be mastered. There are, twenty two *Indriyas* or the faculties. These 22 controlling faculties are the faculty of eye, ear, nose, tongue, body etc. which may be detached into several groups. A detailed discussion of each faculty has been presented in this article.—D.D.K.

452. Peris, Merlin :- *The Aesopic Constituents of Gutha Pana Jātaka*.
JASB, LX-LXI, 1985-86, pp. 84-94.

The Jātaka No. 227 is the *Gutha Pana Jātaka* (the dung beetle birth), narrated by the Buddha, when he was at Jetavana, about a monk, who assaulted and then defecated upon the face of a lout, who was in the habit of humiliating young men and novices, who came to collect their ticket-meals at a particular village. This event came to notice of the Buddha who told the young persons who were talking about this story that it was not the first time that he attacked with his ordure : he did the same thing before – and went on to narrate 'The story of the Past' which has been discussed in this article as the episode of the citizens of the kingdoms of Aṅga and Magadha who took liquor etc. Such stories have been found in different parts of the world and their relation to Jātakas has also been discussed in this article.—D.D.K.

453. Raja, K. Kunjunni :- *Pramāṇavārttika- Textual Problem of Pratyakṣa – I*.
Br. V, LII, 1988, pp. 111-113.

The initial verse of the *Pratyakṣa* section of Dharmakīrti's *Pramāṇavārttika*, as given in Yūsho niyasaka's edition p.42 reads as "*mānam dvividham meyadvavidhyāi śakyaśaktitaḥ*" etc. This first line is metrically defective, as it contains one syllable less. In the edition with Manorathanandin's commentary (Published in the *Buddha Bhāratī*, series -3, Banaras) the reading given is *mānam dvividham viśayadvai-vidhyāi* etc. This reading removes the metrical defect but it is still inelegant metrically. Different readings have been presented but finally on the basis of some Tibetan commentary the result appears to be as this : "*manam hi dvividham meyadvavidhyāi śakyaśaktitaḥ arthakriyāyām, keśādir nārtho' nārthādhimokṣataḥ*" etc.—D.D.K.

454. Ray, Upendranath :- *Mahāyāna kā Mūla (Root of Mahāyāna)*.
(Hindi).

Śod.Pat., XXXIX, No.1, 1988, pp. 99-103.

The present author has criticised the view of Baldeo Upādhyāya who in his book— "*Bauddha Darśana kī Mīmāṃsā*", 2nd edition (Chaukhamba Vidya Bhavana Varanasi- 1954 A.D.) at pages 417-418 has stated that Mahāyāna sect was originated taking inspiration from *Gītā*. Author states that according to Upādhyāya the main originator of Mahāyāna was Nāgārjuna whose preceptor was Rāhulabhadra, who was himself a brahmin and was much influenced from Krishna and Ganesha. But the author refutes this view and says that Tārānāth in his history of Bauddha dharma has depicted Upādhyāya Krishna, the preceptor of Rāhulabhadra, a Bauddha-bhikṣu and not the Śrīkṛṣṇa of *Gītā*. Similarly the Śaṅkara Mahādeva and Gaṇeśa of Bauddha stories are different from Hindu deities.—R.S.

455. Sharma, Arvind :- *The Significance of Ariya in Duhkham Ariya Saccam*.

ABORI, LXIX, Pts. 1-4, 1988, pp. 229-233.

Of the four great truths of Buddhism, Nalinaksha Dutt has discussed the first truth to be realized by the wise is 'dukkha' pain or suffered by the commoners and not by elite (*ariya*), and so, strictly speaking, such is not *ariyasacca*. *Dukkha*, in the eyes of an advanced monk, is the possession of one's body of five constituents, of wealth and property, because of the fact that one's earthly possessions are evanescent and subject to decay. Unless and until the nature of *dukkha* is fully comprehended by a monk, the next three truths remain incomprehensible to him. A careful reading of the passage suggests that Nalinaksha Dutt is setting up an opposition here between the commoner and the elite, the elite being identified with the monk. —D.D.K.

456. Sharma, Arvind :- *Was Rāmakrishna an Advaitin?*

Br.V, LII, 1988, pp. 83-93.

In several modern presentations of Rāmakrishna Paramahansa (1836-1886 A.D.) there is a tendency to depict him as an Advaitin. This raises the question : Can Rāmakrishna be called an Advaitin? The proper way of answering the question seems to be to say that in some respects he was an Advaitin and in some respect he was not. He was an Advaitin

to the extent that he regarded the experience of the formless *Brahman* as the ultimate religious experience : regarded *Nirguṇa Brahman* as beyond *Māyā* : accepted the identity of *Ātman* with *Brahman*; regarded *Mokṣa* as attainable through *Jñāna* and within a life time. He was not an Advaitin to the extent that he regarded *Saguṇa Brahman* as no less real than *Nirguṇa Brahman*; and regarded *Mokṣa* as attainable through *Bhakti*.—D.D.K.

457. Vijaya Rani :- *Bauddha Nyāya men 'Tri-rūpa-liṅga' kā Swarūpa*
(Form of *Tri-rūpa-liṅga* in *Bauddha Nyāya*). (Hindi).
KURJ, XXVI-XXVII, 1992-93, pp. 248-256.

Opens the discussion with a definition of 'Tri-rūpa-liṅga', put forth by Diñnāga as '*Tri-rūpa-liṅgato-arhadīk-anumānāni*' meaning thereby that assumption of knowee is known through three forms of *liṅga*. Bauddha authors following Diñnāga including Dharmakīrti have discussed assumption in their works in details dividing *anumāna* into (a) *swārtha* and (b) *parārtha*. Shifts to explanation of *liṅga* representing cause or synonym in details followed by views of the different sects of Bauddhas. Dilates upon its '*tri-rūpa*' and '*pañca-rūpa*' forms – (a) (i) *Pratijñā*, (ii) *Hetu*, (iii) *Sādharmya/Vaidharṇya* and (b) (i) *Pakṣatva*, (ii) *Sapakṣatva*, (iii) *Vipakṣa Vyāvṛtti*, (iv) *Abādhita-viśayatva* and (v) *Asatpratipakṣatva*. Also compares the refined form of *Tri-rūpa-liṅga* with Dharmakīrti's views, i.e. *Anumeya-sattvameva*, *sapakṣa eva sattvam* and *asapakṣe cāsattvameva*. Concludes that Dharmakīrti while analyzing *Tri-rūpa-liṅga*'s form has chosen right words as per relevance using his intellect. Each and every word used carries sense and purpose. This approach has eliminated all defects. By doing so he has been successful in his purpose (*Sādhya*). His role is fully akin to *sadhetu*. All the Bauddhācāryas who followed Dharmakīrti accept this very form and consider this as an important part of his expectation (*anumāna*).—N.K.S.

458. Wayman, Alex :- *The Age of Cakras*.
HSAJ, III, Nos. 1-2, 1988, pp. 99-102.

The learned author has discussed *cakras* theory as treated in Buddhist Tantras. He has written two books namely, the Indo-Tibetan theory of the scripture *Vairocana-bhi-sambodhi-tantra* and edited

R. Tajima's Sino-Japanese of the same scripture called *Mahāvairocana-sūtra*. The second book is a translation from the French of a study where Tajima makes the challenging remarks that his school (the Shingon of Japan) goes back to the Buddha, while Tibetan Tantrism does not. In an appendix the author has discussed his claim and his discussion involves the age of the *cakras*. On the basis of Yoga-upaniṣad and other Hindu and Buddhist texts the author places the early mention of the *cakra* doctrine in Gupta Dynasty. The actual use of the term *cakra* in the sense well known from later Tantras may have been the case even as early as the third century A.D., although this will require a thorough study of the respective ages of sectarian-Upaniṣads for a finer determination.—D.D.K.

XII B – PHILOSOPHY AND RELIGION (NON-BUDDHIST)

459. Acarya, Vidya :- *Bṛhadāraṇyaka Upaniṣad Śāṅkara Bhāṣya men Īśwara Swarūpa Nirūpaṇa (The Concept of God According to Bṛhadāraṇyaka Upaniṣad). (Hindi).*

Śod. Pat., XL, No. 1, 1989, pp. 46-53.

The paper acquaints the reader with the concept of god as contained in *Bṛhadāraṇyaka-Upaniṣad-Śāṅkara-Bhāṣya*. According to it Śāṅkarācārya believes that god is *antaryāmī, niyantā, praśāstā, sarvajña* and *Karmā-phala-vibhāga-kartā*. It concludes with the opinion, that Śāṅkarācārya is undoubtedly unmatched in the field of philosophy and logic even then the concept of god represented by him seems to be disputed. It is impossible to accept god as *Nityasvarūpa* in *Advaita Vedānta*.—K.R.

460. Amma, K. Viśweswari :- *Udayana on the Attributes of God.*

Ŗm, XVI-XVIII, 1984-86, pp. 473-478.

The Nyāya-Vaiśeṣika system is definitely theistic since it admits the existence of God and the validity of the Vedas. In the Vaiśeṣika-sūtras of Kaṇāda, there is no mention of Īśwara anywhere. In the *Nyāya-sūtra* of Gautama we find only a casual reference to God and this leads us to suspect that theism was not the original tenet of the Nyāya-Vaiśeṣika school, but the followers of Gautama make special reference to God. Udayana's *Nyāya-kusumāñjali* is often hailed as "the classic statement of the Nyāya proofs for the existence of God". Udayana's bent for theism is evident from his monumental work *Kusumāñjali*, which is often called *Īśwara-kusumāñjali*.—D.D.K.

461. Anand, Subhash :- *Bhakti as Man's fulfillment.*

Pur., XXIX, No. 1, 1987, pp. 70-91.

Poses problems for resolving of (a) whether *Bhakti* is the best of all as the means or it is also the goal to final fulfillment; (b) whether it is merely a *sādhana* or also the supreme *sādhya*. Further, suggests that in the following discussion it shall be shown that *parābhakti* presupposes

mokṣa. The facets included in the paper are : (a) *parābhakti* is greater than *mokṣa*, (b) *parābhakti* is only after death; (c) *parābhakti* is beyond *Brahma-bhūti*; (d) *parābhakti* is man's authentic *svārūpa-sthiti*; (e) *mokṣa* is final *satsaṅga* and (f) *mokṣa* is loving union with love. The entire discussion surrounds *Bhāgavatapurāṇa* with textual references, treatises on Indian philosophy as well as Purāṇas by S. Anand and translation of *Bhāgavatapurāṇa* by the author himself.

In the first instance to suggest that *parābhakti* : greater than *Mokṣa*, takes up the claim of *Bhāgavatapurāṇa* that intends to teach *dharma* goes on to define it as a mean to the highest form of *bhakti*. To make the point *Vaiśeṣika-sūtra* is quoted to define *Dharma* "by which prosperity and salvation are attained". As a second topic it is resolved by quoting references such as Kardama and Yayāti attain the divine goal, Sāgara reaches the best goal and Uddhava obtains the goal of Hari – all these only after death. The third facet included compares *Parābhakti* and states that it is beyond *Brahma-bhūti*. The next proposition discussed is as to how *Mokṣa* is final *Satsaṅga*. *Parābhakti* is man's authentic *svārūpa sthiti*. The paper concludes with lucid discussion on *Mokṣa* as loving union with love by taking up Kṛṣṇa and Gopis Rāsaliḷā and also saying "when we repose deep faith in somebody....." it is "but because he loves us and he loves him". Concludes that Rādhā is model of man in search of God, she is the *Sādhaka*. Eventually she is divinized. She becomes *Sādhya* as well. Love is the way, the goal and God.—N.K.S.

462. Anand, Subhash :- *Amṛtamanthana : Life Beyond Life*.

Br.V, LIII, 1989, pp. 121-162.

An attempt is made in this paper to examine the significance of the story of the churning of the ocean as found in the *Mahābhārata* and to evaluate its meaning for us today. According to Dange this story has its roots in the Vedic literature, especially in the sacrificial ritual of the pressing of Soma. He has given six reasons in support of his view. The author does not think that this ritual is the sufficient explanation of the image of churning.

Parrot maintains that the epic myth of churning of the ocean is best understood as a metaphoric tale based upon two standards, the

dominant being the churning of butter, the pressing of *soma* being subordinate. Disagreeing with Parrot too, the author of this paper holds that the image of churning comes originally from the rite of preparing fire. In support of his view the author mentions that the word *amṛta* and the root *manth* are very frequently used in *Rg* in relation to *Agni*. *Agni* was the source of all that was precious to the Vedic poets, long life, health, progeny, riches, freedom from fear etc. *Agni* is commonly kindled through a process of burning (*manthana*), which involves the friction between two sticks. Above all, *Agni* is immortal one (*amṛta*). The image of churning can be enlarged to induce the sexual activity. It also covers the process of attaining spiritual immortality (*amṛtatva*) through penance (*tapas*).

The story has significance for modern man too. We can gather the *amṛta* we need today. Man has to go beyond the *amṛta* or pleasure of *kāma* and *artha* to attain the perfect *Amṛta*. This could be possible only through *Dharma*.—B.L.S.

463. Angiras, Ashutosh :- *Śruti-darśana men Saṁśaya kī Bhūmikā*
(Element of Doubt in Śruti-darśana). (Hindi).

KURJ, XXVI-XXVII, 1992-93, pp. 257-262.

Initiates hypothesis by stating that Indians mostly repose trust in authority. They feel that authority is always right and in this proposition there is no place for logical antithesis. However, the form as well as its varieties of stages infuse some curiosity and this curiosity gives rise to certain questions that lead to a feeling of doubt in authority. Knowledge as well as desire to gain knowledge are the basic duties of human beings. This desire to gain knowledge gives rise to doubt. Doubt always provides double aspects of knowledge. Relates four synonyms to doubt (*Saṁśaya*) as : *adhyāhāra*, *tarka* (logic), *ūhā*, *vicikitsā*. Provides explanation by referring to *Hitopadeśa*, Vedic lore, Upaniṣads. The discussion is covered in details while referring to *Praśnopaniṣad* : Kabandhi's questions on the birth of subject (people) (1) How many gods have assumed human form? (2) Who declare this fact? (3) Who is the best among them? Includes Āśvalāyana's questions : (1) How the life is born (2) How it enters in human body (3) How it gets stable by dividing itself (4) How it leaves one body and how it enters the other one (5) How it assimilates the outer world and (6) How life, mind and senses enter the

spiritual world. The questions of the sage Gārgya are : (1) During sound sleep of a body who are the gods that enjoy sleep? (2) Who remains awake? (3) Who visualizes dreams? (4) Who enjoys comfort during sleep? (5) Where all these gods stay? Similarly the arguments are continued through *Muṇḍakopaniṣad*, *Aitareyopaniṣad*, *Taittirīyopaniṣad*, *Śvetāśvatara-upaniṣad*. Concludes that Upaniṣad do not have doubts regarding existence of authority. The article is directed towards that aspect of Vedic literature that relates questioners, right side thinkers, seekers of knowledge and the doubt abiding questions.—N.K.S.

464. Balslev, Anindita Niyogi :- *The Issues of Time and History and the Encounter of World-Religions.*

JOIB, XXXVIII, Nos. 1-2, 1988, pp. 27-32.

The paper is an attempt to question some stereotyped interpretations of the Indian understanding of the issues of time and history and in an intercultural and an inter-religious context. Paul Tillich's sharp distinction between the historical and non-historical types of interpreting history is an attempt to classify the major views concerning time and history in the global frame.

The idea of cyclic time has never been an issue for debate between the schools nor can it be identified as the view of any particular school. The idea of cosmological cycle should not be confused with that of cyclic time. A greater understanding and appreciation of the theological attitudes is an essential prerequisite in a cross-cultural setting. The system makes use of the three key concepts of *Pramāṇtha-vyavahāra* and *Pratibhāsa-vyavahāra* is the empirical which is distinguished on one hand from the *paramāṇtha* as that which is unsublatable in all three times as unchanging and unchangeable, and the *pratibhāsa* which is purely imaginary (*alīka*) or nothing (*tuccha*).

Perhaps more caution should be exercised in setting traditions as diagrammatically opposed to one another. It is important to introduce some complexity, which would prevent one from drawing an oversimplified picture of a major philosophical tradition.—P.G.

465. Banerjee, Hiranmay :- *The Objectivity of Moral Values : The Search in a Wrong Place.*

JICPR, V, No. 3, 1988, pp. 157-161.

In his book *Ethics: Inventing Right and Wrong*, J.L. Mackie has argued against the objectivity of values. If values have objective existence, these cannot be of the nature of entities, qualities or relations, which we consider to have objective existence. If values are unique in nature completely different from the things, qualities and relations discovered by common sense and by scientific methods, then a strange faculty such as intuition would be required to apprehend them and that will be an unwarranted assumption. The denial of objectivity of values, however, does not mean the denial of the activity of valuing also. Since values cannot be discovered, they have to be invented to enable man to have appraisal of human conduct. In his book, *The Object of Morality*, G.J. Warnock holds that the function of morality is primarily to counteract the limitations of human sympathies. The account of morality given by Mackie has its appeal. However, it leaves little scope for moral reasoning. R.M. Hare thinks that the notion of rationality is more promising than that of objectivity (*Moral Thinking* p. 212). Giving a definition of 'rational': R. B. Brandt says that those actions, desire, and moral systems are rational which survive maximal criticism by facts and logic (*A Theory of the Good and the Right*, p.10).

Warnock, Mackie and Hare – all emphasize the role of moral values and principles in ensuring the emergence of the individual from the confines of selfish and presidential consideration. For Hare any preference, which can give rise to universal prescription or prohibition is at the basis of moral principle. But Mackie and Warnock argue that mere universalizability cannot enable us to sort out the morally acceptable from the morally unacceptable preferences. To choose the morally acceptable preferences we have to find out which preferences can counteract limited sympathies. Agreeing with Mackie that values are invented, we have to add that values ingrained in the personality of man. Values are the stuff of which man is made.—B.L.S.

466. Bhattacharji, Sukumari :- *Intruders into the Pantheon : Śiva and Dionysos*.

ABORI, LXIX, Pts. 1-4, 1988, pp. 93-110.

Mythological carrier of the Greek god Dionysos and Indian god Lord Śiva has been traced in this article. Some similarities in their entrance in a hostile pantheon and society have been discussed. At the end, a parallel from a medieval Bengali myth is related for establishing a pattern common to the stories of gods forcing their way into the

pantheon. Dionysos, son of Zeus and Somele was resented by Zeus's jealous wife Hera even when he was a foetus in his mother's womb. However, he was saved and brought up by some nymphs. This part of Dionysos bears similarity to the carrier of the infant Kārtikeya, son of fire god Agni and Gaṅgā brought up by nymphs. Still later, he came to be known as Śiva and Pārvatī's son. Activities of Śiva and Dionysos are quite similar to each other which have been illustrated in detail in this paper.—D.D.K.

467. Chemburkar, Jaya :- *Brāhmaṇised Pāśupata Sect in the Kūrma Purāṇa*.

JOIB, LX-LXI, 1985-86, pp. 44-55.

The Purāṇas were the custodians of the *varṇāśramadharmā* and the authority of the Vedas. The different sects like Pāśupatas, Lokāyatikas, the Kāpālikas, Jainism and Buddhism created an atmosphere, which was against Brahmanical ideas. They were called heretics. Pāśupata sect differs greatly from the Brahmanical religion since this system does not allow the worship of other gods and manes. Vedic Gāyatrī is not allowed. They do not believe in Karma theory and transmigration and no-mention of Śakti or Devī. The Kāpālikas and the Kālamukhas were the sub-sects of the Pāśupata system. They had horrible practices like (i) eating food in a skull (ii) besmearing the body with the ashes of a dead body (iii) eating the ashes etc.

Because of its non-Brahmanical character, this system was criticized by several eminent luminaries like Bādarāyaṇa, Śaṅkara, Rāmānujācārya etc. The *Kūrma Purāṇa* has modified the *Vāma*-Pāśupata sect in the light of the *Bhagvadgītā* and the Smṛti-works and given it (Pāśupata sect) a Brahmanical garb, maintaining thereby the authority of the Vedas, the sanctity of the *Smārtadharma*, and this elevating the Pāśupata sect to the pedestal of sublimity.—D.D.K.

468. Dash, Subas Chandra :- *Śaśadhara's Argument in Favour of Yogarūḍhi*.

JOIB, XXVII, Nos. 3-4, 1988, pp. 333-338.

See Under Sec. IX.

469. Devi, L. Sulochana :- *Earliest Prakaraṇa on Advaita Vedānta*.

VII, XXX, Pts. 1-2, 1992, pp.97-100.

Paramārthasāra is a *Prakaraṇa* type of work on Advaita. It contains eighty five verses and is written in Āryā metre, hence it is known as *Āryāpañcāśītī*. No authentic information on authorship and period of its composition exist. Some scholars suggest Patañjali who is considered to be an incarnation of Ādiśeṣa as its author. *Paramārthasāra* was also published in the journal Paṇḍita as *Āryapañcāśīti* of Patañjali. This work is written in the form of instructions from a *guru* to a disciple on seeing the world of mortals, the inquisitive disciple puts a series of questions to his preceptor. The self is self luminous intelligence and is all pervasive and infinite, what is it then that is subject to transmigration. Similar other questions have been asked by the pupil and the preceptor unravels the real knowledge.—D.D.K.

470. Dogra, Shyamlal :- *Satyārthaprakāśa (1875) of Swāmi Dayānanda*

Saraswatī: A Style Setter in Āryabhāṣā (Hindi).

VII, XXVI, Pts. 1-2, 1988, pp. 122-143.

Satyārthaprakāśa is acclaimed as the pioneer work in Āryabhāṣā. Being one of the first prose works in Hindi dealing with the matters of religion, society, culture and philosophy of Bhārata, it sets a blazing trail to popularize Hindi as a uniting force. Its style is chaste, somewhat vigorous in English, *ugrarūpa* in Sanskrit and *lakkaratoṛra* in Hindi. The composing is in a continued reel, some times without coma and long awaited full stop. The style of expression with illustration is somewhere prescriptive and elsewhere descriptive. The choice of words is in common parlance and some times in erudition with philosophical touch.

The linguistic universals remain in individual matter as the language keeps on changing. The systematic research in the style of the language of the *Satyārthaprakāśa* and other contemporary works conducted with the controlling principles, will shed light on many points of interest to deepen our insight into language used, close upon 120 years ago, by Swami Dayananda Saraswati, the first edition of the *Satyārthaprakāśa* was published in 1875 and dictated as it remained, carried interpolation in context of language. The paper highlights the critical appraisal of the work, an attempt earlier made by different scholars in different fields. Among linguistic stylistics it touches

pronouns, gender, verb, indeclinable verb, position and opposition, negation, simile, reiteration, loan-words, word-formation, expressions, concepts of time and fate, weights, exercise of prayer.—P.G.

471. Elayath, K.N. Neelakantan :- *Śaṅkara's System of Karma Saṁnyāsa*.
VII, XXVI, Pts. 1-2, 1988, pp. 153-157.

The paper attempts to discuss (i) what types of actions are to be given up by *jñānayogin* according to the norms that *jñānayoga* must be practiced along with the renunciations of all actions; (2) and what type of actions are to be performed by him if at all he acts.

The word *Karma Saṁnyāsa* in Śaṅkara's *bhāṣya* on the *Bhagavad Gītā* and the Upaniṣad is a much – misunderstood word. Moreover, it is not renunciation of certain action but renunciation of all actions. This phrase is sure to create the impression that according to Śaṅkara, a *Saṁnyāsin* should give up all actions whatsoever, and devotee himself entirely to contemplation. In this respect, an examination of his various statements shows that "one who has renounced action means", one who renounced actions by the right knowledge of Brahman. And this knowledge is in the form 'I am not the doer'. In other context, *Samnyāsa* is interpreted as renunciation of certain actions, i.e., actions aimed at the enjoyment of fruits. The exact position with regard to *Karman* seems to be that though for *Mokṣa karman* is not a means for the dawn of knowledge, *karma* (i.e. *karman* of the *karmayoga* type) is essential. Once the knowledge is gained, then *karmans* are of no use. Śaṅkara in different contexts seems to be in favour of an 'inverted life' for a *jñānayogin*. The contention of Śaṅkara seems to be that *jñānayogin* need not engage in ethical activity in a manner in which a *mukta* is found to be engaging. He must devote himself more intensively to *Śravaṇa* etc. for only after realization can he takes up such activity in the right spirit. Even when the *jñānayogin* devotes himself to contemplation suppressing his passions, it is only a preparation for unselfish action.—P.G.

472. Elayath, K.N. Neelakantan :- *The Advaita Theory of Meaning*
Br.V., LII, 1988, pp. 94-104.

In Advaita, though *Śabdapramāṇa* operates only in the sphere of *avidyā*, liberation is attained through a process which requires *Śabda*. The eligible person not only has to hear the *Mahāvākyas* but also has to

understand the meaning of those sentences. Advaitins are concerned with the problems of sentence-meaning. What is the meaning of a sentence? How is that meaning made known? How can the various theories of meaning be applied for the proper interpretation of *Mahāvākyas*? These three questions largely figure in discussion on the problem of sentence-meaning. The unitary meaning of the sentence is conveyed by the denotative power of the constituent words in that sentence. *Śakti* and *Lakṣaṇā*, two types of denotative power of words have been discussed in detail in this monograph.—D.D.K.

473. Geethamony, Amma S. :- *The Concept of Reality in Sarvavedānta-Siddhāntasārasaṅgraha*.

VII, XXX, Pts. 1-2, 1992, pp. 109-116.

Sarvavedāntasiddhāntasārasaṅgraha is one of the 400 works ascribed to Śaṅkara. It is an important expository treatise dealing with the essential tenets of the philosophy of Advaita Vedānta. As in all Vedānta texts the purpose of this work is to lead the aspirant to the realization of ultimate reality. The absolute, attributeless, indeterminate, non-dual *Brahman-ātman* is the ultimate reality. In the text it is explained by an easy method of understanding and that is well known in Vedānta as *adhyāropavāda* (superimposition and subsequent negation). The debate conducts that Advaita Vedānta accepts only one non-dual ultimate reality and that is *Brahman*.—D.D.K.

474. Geethamony, Amma S. :- *The Jīvanmukti – Doctrine of Vidyāraṇya*.
VIJ, XXVII, Pts. 1-2, 1989, pp. 115-122.

Along with the Advaitins in general, Vidyāraṇya contends that the intuitive vision (experiential knowledge) of the supreme *Brahman/Ātman* is *Mukti/Mokṣa* for the soul and this *Mukti* is attainable here on earth, i.e. *Jīvanmukta* is possible. He catagorises the *Jīvanmukti* into three grades, viz. the *Brahmavidvara*, the *Brahmavidvarīyas* and the *Brahmavidvariṣṭha*. He proposes three direct means to attain *Jīvanmukti* : *Tattvajñāna*, *Vāsanākṣaya* and *Manonāśa*. He maintains that the *Jīvanmuktas* of the first two grades (*Brahmavidvara* and *Brahmavidvarīyas*) can perform actions for the upkeep of the worlds after they have come out of their *samādhi*. And *Brahmavidvariṣṭha* will

never come out of his *samādhi* as he will shed his body in the *samādhi* state; and on the death he attains *videhamukti*. Thus Advaita gives a real incentive to social and philanthropic works to be performed not only on the *vyavahāra* plane (*avidyā* plane) but even after reaching the *Pāramārthikāvasthā*.—P.G.

475. Geethamony, Amma S.:—*A Synthesis of Absolutism and Devotionalism in the Philosophy of Madhusūdana Sarasvatī*.

VII, XXIX, Pts. 1-2, 1991, pp. 73-79.

Madhusūdana Sarasvatī is the last great luminary in the firmament of Advaita philosophy. *Advaita-siddhi*, his magnum opus, was intended against the onslaught of adversaries specially Dvaitins. Through some of his other major works he propounds the *Bhaktimārga* in depth and establishes that *Bhaktimārga* is as efficacious as *jñānamārga*, nay, even superior to it. This is one of the outstanding contributions of Madhusūdana to Advaita. His *bhakti* concept is unique, in the sense he employs reflection theory of Advaitins and the *rasavāda* (aesthetic theory), which is essentially *bhakti* as developed by the Bengal school of Vaiṣṇavism.—D.D.K.

476. Ghosal, Pranati :- *Import of the Term 'Akṣara' in the Upaniṣadic Context*.

VII, XXIX, Pts. 1-2, 1991, pp. 98-107.

The term *Akṣara* has been found in Vedas and Upaniṣads. It has various meanings and leaving room for doubt on account of its ambiguous character. They are as follows : 1. water, 2. syllable/letters – including its specific forms, viz. (i) *vyāhṛti*-s (ii) sacred syllable-*Om* (*praṇava*) (iii) *svara* (iv) imperishable/immutable term for both *saguṇa* and *nirguṇa* Brahman (v) *māyā/avidyā*.

A thorough study in the Upaniṣadic passages has revealed that *akṣara* is equated/ identified with various things in various passages, viz. Vedas-*Om*, Upaniṣads and other works as *agni*, *vāyu*, *vāk*, *prāṇa*, *manas*, *indra*, *self*, *Brahman* etc. The matter has been thoroughly discussed. —D.D.K.

477. Goel, Aruna :- *Viśeṣa as a Padārtha in Vaiśeṣika-Darśana*.
VII, XXX, Pts. 1-2, 1992, pp. 83-88.

Padārtha means literally the meaning of word. A *Padārtha* is an object, which can be thought (*artha*) and name (*pada*). *Praśastapāda* defines *Padārtha* as knowledge or knowable thing (*jñeya*), or as a validity cognizable thing (*prameya*), or as a nameable thing (*abhidheya*). The approach of the Vaiśeṣika to the Universe is purely realistic one. It is in agreement with the actual reality and the conventions of the external world.

Kaṇāda defines *viśeṣa* as the ultimate distinguishing feature of an external substance, which is known by its discrimination from the other eternal substance. *Praśastapāda* also defines particularly as the ultimate distinguishing features of external substances. They are called *viśeṣas*, because they are the causes of the ultimate distinction of the substrates from one another. They are the final distinctive characters of eternal substances. Mr. Goel has put refulgent light on the principles of Vaiśeṣika Darśana.—D.D.K.

478. Hara, Minoru :- *A Note on the Pāśupata Concept of Ahimsā*.
Rm, XVI-XVIII, 1984-86, pp. 145-154.

For the past twenty years there have been appearing a series of important studies on the concept of *ahimsā* by eminent German indologists, L. Alsdorf, A. Wezler etc. Recently, another German scholar, W. Halbfass, discussed in detail how Kumārila, the orthodox defender of the Vedic ritualistic tradition, managed to explain the relation between *ahimsā* and sacrificial merit (*dharma*) as it is ordained in the Vedic ritual tradition. We learn from his study how the orthodox Mīmāṃsaka condemned the Buddhists and Jainas, who misused and falsely universalized the concept of *ahimsā*, which was originally a Vedic concept comparable to *Śānti* and *Ariṣṭi* as has been elucidated by H.P. Schmidt. The Pāśupata Śaivism teaches non-injury as one of the ten general commandments (*Yama*). The ten *Yamas* and *Niyamas* have been enumerated in this title.—D.D.K.

479. Hota, K.N. :- *Prābhākara's on the Nature of Arthāpatti*.
VII, XXVII, Pts. 1-2, 1989, pp. 109-114.

Though the Bhāṭṭas and Prābhākaras agree with *anupapatti* as one of the factors of *arthāpatti* still they differ on the aspect that their *anupapatti* refers to different objects. Thus for the Bhāṭṭas *anupapatti* refers to the known object whereas for Prābhākara it corresponds to the unknown object. In this connection, it can also be observed that some of the exponents of Prābhākara school do not agree with Prābhākara. According to Prābhākara, *anupapatti*, which is found in the unknown object, only becomes, the postulating ground for *arthāpatti*. But other Prābhākaras claim that the *anupapatti* in the form of doubt, which is found in the known object, that is life, satisfies the ground of postulation. But Bhavanātha altogether differs from most of the Prābhākaras and contends that the known object doubting the unknown object or the object which is set with the doubt becomes the postulator in the case of *arthāpatti*. According to Rāmānujācārya without the postulation of another fact, when the fact causes the inexplicability about another object it gets the status of *arthāpatti*. Hence the inexplicability, which lies in life itself is doubtful and one will express this doubt as whether he is alive or not. This doubt is removed only by the postulation of outside existence.—P.G.

480. Jain, Jagdish Chandra :- *Disposal of the Dead in the Bhagavatī Ārādhanā*

JOIB, XXXVIII, Nos. 1-2, 1988, pp. 123-131.

The disposal of the dead, as referred to in an early Jaina text the *Bhagavatī Ārādhanā* quoting elaborate rules and precepts, was done by leaving the dead body at the mercy of birds and wild animals. We are told that at the command of the king the dead body of a monk was left in a ditch (a gaḍa) near the wall of a rampart (Varaṇḍaka), a pond (dīrghikā) or flung into a flowing river or cast away in burning fire. The *Niśī sū* (11.92) refers to giddha pitṭha a kind of death, in which a person after applying red juice to his back, belly and other parts of body cast himself among the corpses of human being, elephants, camels, donkeys, jackals etc. and allowed himself to be devoured by vultures. Besides it the bodies of criminals were cast away into ditches to be devoured by wolves, dogs, jackals (a rat shaped animal), cats and birds. The *Bhagavatī Ārādhanā* preserves practices of great antiquity regarding to the disposal of the body. It reflects the pre-Vedic early society when instead of burying or

cremating, people preferred to abandon it in a open space to be devoured by birds and beasts. Digambara the author of *Bhagavatī Ārāḍhanā* refers to Śvetāmbara canonical works as an authority. The material contained in *Bhagavatī Ārāḍhanā* belongs to the time of early Jainism. — P.G.

481. Jain, Jinendra Kumar :- *Puṣpadantakṛta Nāyakumārācariu men Pratipāḍita Dārśanika Mata (Philosophical Concepts Propounded in Nāyakumārācariu). (Hindi)*

Śod. Pat., XXXIX, No. 4, 1988, pp. 62-69.

This paper deals with the philosophical view propounded in *Nāyakumārācariu* composed by Puṣpadanta. According to it the chief object of Puṣpadanta's poetry is to popularize Jainism. It also contains the description of fourteen states known as *Guṇasthānas*, five *aṃuvratas* and three *guṇavratas*. It also criticizes meat-eating and violence in Yajñas. It also throws light on Cārvāka philosophy, Bauddha philosophy and Sāṅkhya philosophy. In addition to it Puṣpadanta has also brought to light the same philosophical problems in other works composed by him. In the end the paper considers this work to be representative work containing the religious and philosophical matter of its own times.—K.R.

482. Jash, Pranabananda :- *Religion as Reflected in the Tribal Coinage*.
JNSI, XLIX, Pts. 1-2, 1987, pp. 115-120.
See Under Sec.IV.

483. Jena, S. :- *Pratisarga in the Purāṇas*.
HSAJ, III, Nos. 1-2, 1988, pp. 73-77.

The original sense of 'pratisarga' is continuation of creation by the mental offspring of the creator, but in course of time there is a change in meaning and comes to convey just the opposite sense of *sarga*. In the Purāṇa literature quite a few terms are used to denote *pratisarga* as *antara pralaya*, *udāpluta* etc. *Agni*, *Kūrma*, *Viṣṇu* and *Bhāgavata Purāṇa* speak four kinds of dissolution namely *Naimittika*, *Prākṛtika*, *Ātyantika* and *Nitya Naimittika Pralaya*. When a day of Brahmā (which is equivalent to a *kalpa* which consists of one thousand *caturyugas*) ends, there occurs the night of the same duration and during this night the dissolution of the

earth takes place. At this time, of the seven *lokas* – *Bhūḥ*, *Bhuvāḥ* and *Svaḥ* – these three *lokas* get submerged in the waters and the rest four *lokas* – *Mahāḥ*, *Janaḥ*, *Tapāḥ* and *Satyam* remain unaffected. Similarly all other dissolutions have been revealed in detail in this paper.—D.D.K.

484. Kanshi Ram :- *Vijñānabhikṣū's Theory of Double Reflection.*

ABORI, LXIX, Pts. 1-4, 1988, pp. 77-92.

The act of knowing presupposes the existence of a self and its being related to the act in a manner that its agency may be attributed to the self. The Sāṅkhya, Yoga and Vedānta hold this relationship between the self and the act to be unreal, whether the former is unified with the reflections of modes of the mind (*Vṛttijñāna*) or the real modes are unified with the reflection of the self in the mind. The self appears to be in bondage on account of the image of the modes in the former case while it is the modes, which seem to enter into relationship with the images of the self in the latter case. Vācaspati, in his commentary on the *Sāṅkhyakārikā* remarks that it is the reflection of the self in the mind which appears to experience pleasure, pain etc. which are actually real modes of the mind only. This theory of double reflection has been discussed elaborately in this paper.—D.D.K.

485. Kantawala, S.G. :- *Satyānārāyaṇa Vratākathā Upaśmhaṇa.*

Pur., XXIX, No. 1, 1987, pp. 46-53.

See Under Sec. III.

486. Kantawala, S.G. :- *Soul in the Matsya-Purāṇa.*

HSAJ, III, Nos. 1-2, 1988, pp. 68-72.

Among the 18 Mahāpurāṇas the *Matsya Purāṇa* is one of the older works of the Purāṇa literature. In this paper the author has made an attempt to give the observations of *Matsya Purāṇa* on the concept of Jīva. A person, who is born in this transitory mundane world, is subject of death. It is the body that perishes, and there is no destruction of Ātman. It implies that Ātman is immortal and this is quite in consonance of the Upaniṣadic teaching. The *Śvetāśvatara-Upaniṣad* declares that it is the eternal of eternal. The *Muṇḍaka-Upaniṣad* also declares it to be immortal. *Taraka* episode, *Ādi*-episode, the *Satyavāna-Sāvitṛī* episode

and a few other examples showing the immortality of Jīva have been discussed in this paper.—D.D.K.

487. Kothari, Dev :- *Vaiṣṇava Dharma aura Mewar (Vaiṣṇava Dharma and Mewar)*. (Hindi).

Śod. Pat., XXXIX, No. 1, 1988, pp. 48-66.

The paper begins with explanation of the etymological meaning of the word Vaiṣṇava. It successfully attempts to trace the origin of this cult. It contains various references from *Brāhmaṇa*, *Upaniṣads*, *Mahābhārata* and *Purāṇas*. It also believes that Rāmānujācārya's *Śrī Vaiṣṇava Sampradāya*, Mādhvacārya's *Brahma Sampradāya*, Nimbakācārya's *Sanakādi Sampradāya*, Viṣṇuswāmī *Sampradāya*, Vallabhācārya's *Puṣṭimārga* and other cults spread *Vaiṣṇava Sampradāya* throughout the country. They gave a new turn to religion, society and philosophy. So far as Vaiṣṇava Dharma in Mewar is concerned it took its roots in the second century before Vikramī Saṃvat. After making a brief mention of the history of the Vaiṣṇava Dharma in Mewar the paper contains an account of Vaiṣṇava temples in Mewar with special mention of Śeṣāśāyī Nārāyaṇa Temple, Barauli, Viṣṇu Temple of Āhāra-pāñcāyatana Viṣṇu Temple Iswala, Viṣṇu Temple Chittaurgarh, Cārabhuja Temple, Garhbor Kumbhāsawāni Temple, Chittaurgarh and Kumbhalgarh and other important temples available in Mewar, which go to prove the antiquity of Vaiṣṇava Dharma in Mewar. — K.R.

488. Krishan, Y. :- *The Evolution of the Ideal of Mokṣa or Nirvāṇa in Indian Religion*.

ABORI, LXIX, Pts. 1-4, 1988, pp. 195-204.

In the Saṃhitās the word *mokṣa* is used for conveying the idea of release or deliverance from evil, *pāpam*, *duṣkṛta*; evil as we understand conventionally, that is, what causes suffering, physical and mental. In the *R̥gveda*, release from evil is sought and to be obtained by propitiating gods, in the *Yajurveda* and the *Brāhmaṇas* the performance of Yajñas accompanied by recitation of Vedic mantras becomes the means of securing release from evil and overcoming evil force. The term used by the Buddha's is *Nirvāṇa* and *Kaivalya* by the Jainas are used for *mokṣa*. All the three Indian religions, Hinduism, Buddhism and Jainism, are

unanimous that life is a suffering and that life subsists only so long as an individual has accumulated a corpus of Karmans of the past. The ultimate goal of these religions is the attainment of *mokṣa* and the consequent termination of rebirth.—D.D.K.

489. Krishan, Y.:—*The Family of Śiva: Evolution of Śiva and of His Hosts*.
JOIB, XXXIX, Pts. 1-2, 1989, pp. 45-49.

In the post-Vedic epic mythology, Śiva replaces Vedic Rudra, and stands for both as a god of destruction and of benevolence like Vedic Rudra. Śiva also replaces Vedic Indra. Vedic Rudra was an ally of Indra and Vedic Rudraṅgas or Maruta's son of Vedic Rudra, were associates of Indra. Śiva becomes lord of Rudraṅgas or Śivaṅgas and displaces Indra as the supreme God. In the classical, post-Vedic Hindu mythology, Śiva-hosts consist of *gaṇas*, *bhūtas* and *pramathas*, *gaṇas* being just a troop, *bhūtas*, evil spirits attending upon Śiva, and *pramathas* a class of demons who torment their victims. The Vedic gods lose importance in the Post-Vedic, Epic and Purāṇic mythology. Indra and Varuṇa become *lokapālas* (guardians of directions). The hosts of Vāyu, Agni and allies of Indra, all become assimilated to the *Rudraṅgas* who were malevolent in character like their master or leader. Vedic *gaṇas* shed their ambivalent, nay multiple but confusing character; they came to acquire an exclusively malevolent fierce and destructive character. They become indistinguishable from *pramathas*. The *bhūtas* survive by being identified with *gaṇas*. In short, *Rudraṅgas*, become the principal attendants of Śiva; the attendants now included *bhūtas* and *pramathas*. The Vedic *bhūtas* and *pramathas* were nominally retained but within the omnibus body of *gaṇas* who acquire exclusively a malevolent character. Gaṇeśa is the leader of *Gaṇas*. —P.G.

490. Krishan, Y.:—*Gaṇas and Gaṇeśa*.

VII, XXVII, Pts. 1-2, 1989, pp. 64-68.

Gaṇas are different from Gaṇeśa, even though Gaṇeśa is considered to be the lord of *gaṇas*. The Purāṇas enumerate the names of *gaṇas* who attended on Śiva at different occasions, the names being *Nandīśvara*, *Virīrūpākṣa*, *Bhairava*, *Guha*, *Vināyaka*, *Vīrabhadra*, *Bhṛṅgī*, and *Mahākāla*, etc. *Garuḍa Purāṇa* refers to Gaṇas of Viṣṇu

also. There are many other leaders of Gaṇas or Lord of Gaṇas, apart from the classical Gaṇeśa. Among these leaders the name of Kṣemaka alias Nikumbha, Nandī, Caṇḍa, Vināyaka, Ghaṭodara, Skanda, Viśākha, Samhara and Andhaka, etc. can be cited from various sources. It appears that to distinguish the classical Gaṇeśa or Gaṇapati from other Gaṇeśas, he came to be called Mahāgaṇapati or Mahāgaṇeśa. Gaṇeśa is created unisexually by Śiva alone or by Pārvatī alone or bisexually both by Śiva and Pārvatī. On the other hand, Gaṇas exist independently of Gaṇeśa as the retinues of Śiva, viz. Rudragāṇa, Marudgāṇa or Śivagāṇa, Ṣaṇmukhagaṇas, Viśākha and Naigameya Gaṇas. Gaṇeśa at one place addressing Gaṇas says, "I am the son of Pārvatī, you are the Gaṇas of Śiva". That Gaṇas and Gaṇeśa are different, finds indirect confirmation in certain Puranic references to the followers of Gaṇas and creators of obstacles and impediments. The *Mahābhārata* describes Gaṇas as ghastly flesh eating companions having numerous forms or shapes of their names such as *Kapimukha*, *Śaṅkhakarṇa*, *Vikṛta*, *Kākapada*, *Kapālī* etc.—P.G.

491. Kumar, Shiva :- *Vijñānabhikṣu on Causality of Brahman*.

HSAJ, III, Nos. 1-2, 1988, pp. 255-265.

All the systems of Indian philosophy are based on the Upaniṣads. The various schools of Vedānta interpret the Upaniṣads to read their own theories in them. Any system of Vedānta is obliged to interpret the Upaniṣads as also the *Brahmasūtras* and the *Bhagavadgītā*. Vijñānabhikṣu has to wage a fierce intellectual warfare with others to interpret the *Brahmasūtras* in confirmity of his own theories. He is practically the latest author in interpreting the *Brahmasūtras*. The author's attempt to expound V.B.'s concept of causality of *Brahman* with an intention to consider how far he is justified in making an advance over the synthesized form of Sāṅkhya, Yoga and Advaita Vedānta in the formulation of his theory in his commentary on the *Brahmasūtras*. —D.D.K.

492. Kusumaprajna :- *Thesaurus of Synonyms Collected from the Tattvārthasūtra*.

JJVB, IX, Pts. 10-12, 1984, pp. 55-57.

The philosophical terms found in *Tattvārthabhāṣya* of Umasvati

were compiled and were arranged according to synonyms. In Bhāṣya, to explain the terms, synonyms were appended. Here some of the words have been given with their synonyms in thesaurus form. — K.C.V.

493. Lokesh Chandra :- *Ahimsā in China*.

AB, 1982, pp. 99-101.

Ahiṃsā is innate power to purify ourselves and to be friend of our environment. As early as in the *Chāndogya-upaniṣad* *ahiṃsā* is one of the five qualities of which man is an epitome. From its very inception, Buddhism assigned a core role to *ahiṃsā*. *Ahiṃsā* is integral to Buddhist devotion and practice in *Udānavarga*.

Ahiṃsā was conveyed to the people of China in four Chinese renderings of the *Udānavarga*. It was translated from the original Sanskrit texts of *Bodhisattva Dharmatrāṇa* into Chinese by Chu Fo-nien in collaboration with Saṅghabhūti, a monk from Kabul in A.D. 374. Hence a large number of texts were conveyed to China from Kashmir and China became a Buddhist country.—D.D.K.

494. Mahulikar, G.P. :- *Macro-Micro-Cosmic Relationship in Vedānta Philosophy*.

VII, XXX, Pts. 1-2, 1992, pp. 77-82.

In the Vedānta philosophy the word macrocosm is the universe, the great whole, i.e. *brahmāṇḍa* and microcosm is man an epitome of the world i.e. *piṇḍa*. Micro-macro-cosmic relationship would thus deal with only *vyaṣṭi-samaṣṭi* or man and the matter. Another meaning of micro, however is gross and micro, in its contrast means minute or subtle. In the Vedānta philosophy these terms are denoted by the words *sthūla* and *sūkṣma*.

Relationship between *Brahman* and *Jīva* has been discussed by different Vedānta luminaries. Among the four major Vedānta thinkers, Śaṅkara stands all by himself because of his peculiar concept of '*Brahma Satyam Jaganmithyā*' and that *jīva* is nothing but *Brahman*, limited by adjuncts. Rāmānuja, Mādhva and Vallabha form a separate group, as all believe in the reality of *jīva*, which is denoted by various symbolic expressions. Views of both the schools have been discussed.—D.D.K.

495. Mande, Kanchan V. :- *Chāgaleya Upaniṣad : A Study.*

VII, XXIX, Pts. 1-2, 1991, pp. 108-113.

The *Chāgaleya Upaniṣad*, though very small in size, is a highly philosophical one. It is ascribed to the seer Chāgaleya. It starts with the performance of the sacrifice by the seers. One lower cast person, named Kavaṣa Ailūṣa requests the seers for *dīkṣā* who revealed him that there are three pre-requisites for the Brahminhood. Then Kavaṣa Ailūṣa showed dead body of Ātreya to those seers and asked, "the pre-requisites which you say for the Brahminhood do they cross over the death"? Because Ātreya, carried on all the ritual which can be called as Agniṣtoma sacrifice. All the seers were unknown about the fact, so they request Kavaṣa Ailūṣa to preach them the real philosophy. But he asks them to approach Bālīśas. The ṛṣis go to Bālīśas who explain them the philosophy of *ātman* on the basis of two examples, a chariot and the water of the sea which goes around in different directions. The main aim is to describe the importance of the *ātman*.—D.D.K.

496. Mehta, Balwant Singh :- *Bhārata kā Prathama Lakulīśa Tīrtha : Ekaliṅgajī (Ekaliṅgajī—The First Lakulīśa Shrine of India).* (Hindi).

Sod. Pat., XL, No. 1, 1989, pp. 28-36.

The paper signifies the spiritual importance of Lakulīśa tīrtha on the basis of the references contained in the Vedas and Upaniṣads. Lakulīśa is considered to be the founder of Pāśupata sect. His temple is situated in Kailāśa-purī where Lord Śiva's idol is found in human manifestation. The paper makes a mention of two Śivaliṅgas named Upamiteśvara and Kapileśvara. It guesses that four-headed idols must have remained present in the name of Īśāna and the style of present worship is the same old one.—K.R.

497. Mehta, Mohanlal :- *Jaina Technical Terms.*

JOIB, IX, Pts. 10-12, 1984, pp. 58-60.

In continuation of previous volumes the author has given here Jaina Technical Terms from *Śrūta* to *Samyagdṛṣṭi* alongwith their English meanings.—R.S.

498. Mohanty, Malaya Kumar :- *Tantra in Meditation : From the Medieval India to Tibetan Buddhism.*

JOIB, XXXVIII, Nos. 1-2, 1988, pp. 17-25.

With Padmasambhava entered into Tibet not only Indian music but also Indian method of meditation, which is essentially t̃āntric in its orientation as well as background. Due to total destruction of the medieval Indian Universities (like Nālandā, Vikramaśilā and Jāgaddala) in Magadha during the Muslim invasion in the 13th century, some of the aspects of t̃āntric yoga prevalent in Tibet have disappeared from the Indian context. Nothing comprehensive has yet been written about the Tibetan conquests on Indian territory. There is no text in t̃āntric literature, which would indicate a serious attempt to demarcate any region lying outside India. The famous *Rājatarāṅgiṇī* refers Lalitāditya, the ruler of Kashmir who sent a diplomatic mission to the Chinese emperor in A.D. 733 to induce him to make common cause against the Tibetans. Tibet wielded enormous influence over Bengal, Nepal in first half of eighth century. T̃āntric elements, as the author of this paper assumes, were imported into Tibet along with the Buddhist percepts.

During the 3rd century A.D. when Lha-tho-tho-ri, first Buddhist king, was ruling, some sacred objects were presented by an Indian Embassy. The relationship of the king Khri-srong-lde, btsan with Padmasambhava, the old school master is present in all the sources. The king is called by his title *Chos-rgyal*, i.e., the king who compiled with Buddha dharma. The present author refers to old school (r Nying-ma-pa) as well as new school (g Sar-ma-pa), gives a brief sketch of the various intellectual tendencies and describes different levels of meditation also. The first division of living beings is characterized by the obvious presence of the thinking faculty, the second is distinguished by the absence of this faculty and third comprises of lower animals, devoid of instincts or impulses. The status of saints and meditational practices are of much importance in T̃āntric meditation.— P.G.

499. Narain, Harsh :- *The Nature of Arthāpatti.*

Rm, XVI-XVIII, 1984-86, pp. 235-250.

Indian philosophers have shown four chief alternative attitudes to *Arthāpatti* down the ages. 1. Some postulate it as a *pramāṇa* (source of knowledge) in its own right, subsuming under it sometimes *vyatireki anumāna* and sometimes *anumāna* (inference). 2. Others who recognize

it as a species of some other *pramāṇa*. 3. Still others who do not recognize it as a *pramāṇa* and 4. The rest, who reject it along with *anumāna* or *pramāṇa* of all kinds. Besides, there are faint voices audible here and there, classifying it under or identifying it with *Tarka* to be explained in the sequel. All the six schools of Nyāya, Vaiśeṣika, Sāṅkhya, Mīmāṃsā, Bauddha and Lokāyata uphold the six *pramāṇas* (recognized by Kumārila and Advaitins) including *Arthāpatti*.—D.D.K.

500. Nirwanashri & Kusumprajna :- *Jaina Āgama- Sāhitya men Āhāra*.
(*Uttara Bhāga*) (*Food in Jaina -*
Āgama Sāhitya). (Hindi).

JJVB, IX, Pts. 10-12, 1984, pp. 13-24.

There is detailed description about meals (Āhāra) in Jaina Āgamas, as right thinking about meals is an important part of *sādhana*. Here the author delineated about the following points:

- Meals on special occasions (*viśiṣṭa bhoja*),
- Special uses and experiments about meals,
- Preservation of food,
- Kitchen and utensils,
- Place and time for meals,
- Food and health,
- Treatment of various illnesses by proper food.

In short the food should be good for physical and mental health, it must be suitable in quantity and must be tasteful and pleasing.—K.C.V.

501. Ohira, Suzuko :- *Dharma-Dhyāna Treated in the Tattvārthādhigamasūtra of Umāsvāti*.

JJVB, IX, Pts. 10-12, 1984, pp. 25-32.

Jaina *dhyāna* consists of four sections, i.e. *Ārta*, *Raudra*, *Dharma* and *Śukla*. Out of them *Ārta* and *Raudra* are considered to inauspicious, hence dropped. *Śukla dhyāna* is also only for those who are *pūrvavids*. So *dharma dhyāna* is only to be practiced for the sake of liberation. Umāsvāti was the first person who has given a systematic treatment of *dharma dhyāna* in his *Tattvārthādhigamasūtra*. He assigned *dhyātās* of *dharma dhyāna* and aphorized its account.—K.C.V.

502. Padia, Chandrakala :- *Bertrand Russell and Liberty : A Question Revisited.*

JICPR, V, No.3, 1988, pp. 35-41.

Though most of the students of Russell's thought maintain that his philosophy does not influence his ethical and political thoughts, there is, however, enough material in his writings, which does not support this line of thinking. In support of the view that Russell's philosophy influences his views on political matters, it can be stated that his acceptance of empiricism in philosophy has induced him to be a liberal in politics.

A relation between his views on freedom of will and his views on freedom of individual in society or state can also be discovered, though, these views appear to be independent. There are many statements of Russell, which reject the theory of freedom of will. However, there are some of the statements which may be interpreted to mean that in some respects will is not free, but in other respects it is free. To the extent that a grown up man is held responsible for his misdeeds, his will is free. Just as freedom of will is not absolute, so the freedom of individual in society too is not absolute.

Some of the students of Russell's thought hold the view that reason plays a major role in his philosophy, but not in his political theory, which is grounded wholly in the psychological concept of impulse. Russell recognizes two kinds of impulses, the possessive one and the creative ones. The possessive impulses aim at acquiring the goods, which cannot be shared, while the creative impulses aim at creating goods in which there are no privacy and no possession. It is to be noted here that Russell does not recommend a society in which the creative impulses enjoy absolute free play. He would rather recommend a society in which creative impulse is regulated by reason.

John Lewis's view that there is dichotomy between Russell's logico-mathematical metaphysics on the one hand and the categorical imperative of his moral convictions on the other is also not correct as Russell considers the elimination of ethical considerations from philosophy as scientifically necessary and also as an ethical advance.—B.L.S.

503. Panda, R.K. :- *Problem of Avidyā and Avidyāśraya.*

VII, XXX, Pts. 1-2, 1992, pp. 101-108.

According to the philosophical system of Advaita Vedānta, the

Supreme Lord (*Parameśvara*), the individual self (*Jīva*), and the phenomenal world (*jagat*) are the appearances of a transcendental entity called *Brahman*. The principle that accounts for this apparent diversification of *Brahman* is nescience (*avidyā* or *māyā*), the material cause of world-illusion. For Śaṅkara, *avidyā* is a good postulate which answers all questions satisfactorily regarding his Advaitism. The followers of Śaṅkara, like Padmanābha, Sureśvara etc. have developed a systematic theory of Advaita. Ānandabodha does not follow Śaṅkar's view and rejects this, since as long as *avidyā* is not fully dispelled one cannot be a *mukta* or liberated person.—D.D.K.

504. Panda, Rabindra Kumar :- *The Nyāya-Vaiśeṣika View of Jīvanmukti : An Analysis.*

VII, XXVIII, Pts. 1-2, 1990, pp. 111-120.

Jīvanmukti or liberation while living in the body is an important soteriological concept in Indian philosophical literature in general and Advaita Vedānta system of Śrī Śaṅkarācārya in particular. It is according to Śaṅkara's Advaitism, one of the four types of *mukti*, viz. *sadyomukti* (immediate deliverance), *krama mukti* (gradual deliverance), *jīvanmukti* (deliverance in one's own life time) and *videhamukti* (deliverance after death).

Indian philosophers are of the view that *jīvanmukti* is highest religious ideal for all embodied beings. In this paper, the learned author has made an attempt to discuss the views of the Nyāya-Vaiśeṣika philosophers comprehensively and to show whether this concept has a place as well as significance in their philosophy or not.—D.D.K.

505. Patra, Brundaban :- *Logic Behind Postulating Indeterminate Perception.*

JOIB, XXXVIII, Nos. 3-4, 1989, pp. 261-268.

Gautama, the author of *Nyāya-sūtra*, defines perception as a cognition arising out of the sense-object-contact which is (i) inexpressible in words (*avyapadeśya*) (ii) uncontradicted (*avyabhicārin*) and (iii) definite one (*vyavasāyātmaka*). With regard to the interpretation of the words *avyapadeśya* and *vyavasāyātmaka* in *Nyāya-sūtra*, efforts have been made by Vātsyāyana, Udyotkara, Vācaspatimiśra and Udayana to understand it.

Vātsyāyana interprets the term *avyapadeśya* of Nyāya-sūtra in the following manner : Every cognition of an object resulting from sense-object-contact is denoted by the words like colour, taste etc. The words are the *guṇas* of objects. A cognition denoted by these words is expressed as one cognizes. Colour and taste being denoted by the words are considered as produced by verbal testimony. Similarly, some other terms interpreted by different scholars have been discussed in this article.—D.D.K.

506. Patra, Brundaban :- *On the Meaning of the Term Avyapadeśya in Nyāya-sūtra I.1.4.*

VII, XXVI, Pts.1-2, 1988, pp. 144-152.

The idea intensified by Vātsyāyana for interpreting the word *Avyapadeśya* is that there should not be any word-element in a pure perception. Again, it appears from the discussion that his interpretation of the words only meant for the eradication of the view of the grammarians.

Udyotkara supports this view, but he has not accepted the view that *avyapadeśya* refers to the word *nirvikalpaka*. Vācaspati attempted to trace out the meaning of *nirvikalpaka* from the word *avyapadeśya*. He is regarded as the first man to achieve this in his effort of interpreting the word. But the fact is that he is the recipient of the ideas of his teacher Trilocana who might have borrowed the ideas from Kumārila and Diṇnāga. Jayanta does not agree with the view of Vācaspati, although he has extended his support to Vātsyāyana. Śrīdhara and Udayana do not accept the interpretation of Vātsyāyana, rather they give their own interpretation of the word *nirvikalpaka*. The later Nyāya-Vaiśeṣika authorities including the Navya-Naiyāyikas like Gaṅgeśa and Mathurānātha Tarkavāgīśa establish the view of Vācaspatimiśra with a fair hand. Mathurānātha in his *Rahasya* commentary on *Tattvacintāmaṇi* interprets the word *Avyapadeśya* as *nirvikalpaka*.—P.G.

507. Patri, Umesh Pr. :- *A Fresh Interpretations of Emerson's 'Brahma' in the Light of the Bhagavad-Gītā*

VII, XXIX, Pts. 1-2, 1991, pp. 114-121.

Emerson's poem "Brahma" crystallizes many concepts taken from Indian sources. The poem was published in Atlantic Monthly

(1857) and subsequently in 1867 and 1876. It became a controversial poem because of its anti-Christian attitude and its direct treatment of the Upaniṣadic mysticism. The poem was not properly understood by critics, because they were not familiar with Hindu thought. But some luminaries appreciated it and R.L. Rusk writes : "Brahma" provoked the laughter of those who were ignorant of Hindu love". Emerson got the central idea of the poem from his reading of *Kaṭhopaniṣad*. He quoted and interpreted a verse from *Kaṭhopaniṣad* employed with a slight modification in the *Bhagvaadgītā*, which reveals the 'ātman'. "He who holds 'ātman' as slayer and he who considers it is slain, both of them are ignorant. It slays not, nor it is slain". The subject has been discussed in a lucid style.—D.D.K.

508. Rangarajan, Haripriya :- *Varāha Myths in Ancient Indian Tradition*. VII, XXIX, Pts. 1-2, 1991, pp. 135-145.

The Varāha myth, which originated in the Vedic period had developed in course of time in different phases and took the final shape in the Purāṇic period. In Vedic literature we find two kinds of versions. In the first version Varāha is mentioned as the keeper of goods of asuras. In the second version the animal is described as the uplifter of the earth.

To conclude, in the Vedic literature Varāha is shown in the form of Prajāpati, the creator and the architect of the universe. In the Purāṇas Brahmā assumed this form and was identified with Nārāyaṇa. In later Purāṇas when Vaiṣṇavism became popular, the doctrine of *avatāra* assumed importance and Varāha came to be regarded as part of the *avatāra* cycle. This period co-incided with the ascendancy of Vaiṣṇavism.—D.D.K.

509. Rath, Gayatree :- *Advaita Metaphysical Concept in Bhartṛhari and Śaṅkara*.

VII, XXVIII, Pts. 1-2, 1990, pp. 121-131.

The present small endeavour tries to highlight the analytical exposition of Bhartṛhari specially in *Vākya-padīya* and Śaṅkara on the points like 'word principal' as *Brahman*, concept of *pranava (om)*, *sphoṭa* doctrine, word and meaning in general, *anirvacanīyatā* of both *Brahman* and *śabdabrahman*, *mokṣa* and the theory of causation.

The earliest systematic expounders of Advaita Vedānta

Gauḍapāda and Śaṅkara succeeded Bhartṛhari who begins his *Vākya-padāya* with a metaphysical enquiry into the nature and origins of language in relation to *Brahman*, and although Śaṅkara appears to differ from Bhartṛhari on many points yet the ideology on which he has based this theory can be called ontological monism a pure Advaitic concept on Bhartṛhari's 'linguistic monism'.—D.D.K.

510. Saha, Sukharanjan :- *In Search of a Theory of Truth in Nyāya*.

JICPR, V, No.3, 1988, pp. 19-34.

Recent western philosophers have made distinction between knowledge, justification and truth, which are ofcourse, intimately connected. Such distinction between knowledge, justification and truth have been presupposed in the Indian concept of *prāmāṇya/pramāṭva*. The term, *prāmāṇya* can be interpreted to mean knowledge (*pramā*) and also the instrument of knowledge. The terms *pramāṭva* or *pramāṇatva* may, accordingly, mean justification and truth. Therefore the views on *pramāṭva* and *prāmāṇya* may partly be interpreted as constituting a theory of justification and also a definition of truth.

The paper discusses the Nyāya theory of truth with special reference to Gaṅgeśa. Gaṅgeśa first mentions six definitions of truth and finds each of them defective for one reason or the other. Finally he gives his own definition as *tadvati-tatprakārahānubhava* which can be rendered in English as : a belief ascribing a feature to a thing is true, if and only if the thing has actually that feature in it.

This definition of truth is applicable not only in the case of singular propositions, but also in the case of existential general propositions, universal general propositions and relational propositions as we can discern them in Gaṅgeśa's views on *prakāra*.—B.L.S.

511. Sankaranarayana, S. :- *Problem of Definition in Indian Logic*.

Br.V, LII, 1988, pp. 114-127.

The question of definition is the most fundamental problem in Indian logic. For a mere enunciation of something cannot give us a perfect idea of what is enunciated, unless it is defined properly and investigated methodically. Hence the science of Indian logic proceeds, as Vātsyāyana points out by a threefold process; enunciation (*uddeśa*), definition (*lakṣaṇam*) and investigation (*parīkṣā*). Thus the core of Indian

logic is definition-oriented. Sāyaṇācārya also readily underlines the logician's dictum that only by means of definition and by proof, the reality of a given thing is established. Hence, the present paper aims to study some aspects of the problems posed by the definition.—D.D.K.

512. Sankaranarayana, S. :- *Liberation in Early Nyāyavaiśeṣika Systems*.
Br. V, LIII, 1989, pp. 163-180.

Akṣapāda defines Liberation as 'the total release of the self from miseries'. Accommodating the upaniṣadic view of self as bliss, Vātsyāyana regards Liberation as the fearless, decayless, deathless *Brahman*. However, the later Naiyayikas, such as Udyotkara, Jayanta Bhaṭṭa, Udayanācārya do not favour this theory of Liberation as a state of bliss. Knowledge of sixteen categories is regarded as the cause of Liberation through stages. The Nyāya philosophy does not support the theory of *jñāna-karma-samuccaya*.

The stand taken by the earlier Vaiśeṣika school is different. Kaṇāda defines Liberation as a state when the existing purposeful contact between the Self and the existing body comes to an end and no fresh contact takes place. *Praśastapāda* like Vātsyāyana interprets Liberation in positive terms. Reading V.S. I.1.4, which holds that Liberation is attained by the knowledge of the six categories along with V.S. VI.2.16, which holds Liberation to be depending on one's self-actions. The author concludes that Kaṇāda was the first Indian philosopher who propounded the theory of *jñāna-karma-samuccaya*. —B.L.S.

513. Sarma, E.R. Sreekrishna :- *The Kauṣītākī-Brāhmaṇa-Upaniṣad — A Critical view*.

Br.V, LIII, 1989, pp. 94-112.

This paper presents a critical view of the contents of the *Kauṣītākī-Brāhmaṇa-Upaniṣad* (KBU). Though, Śaṅkara's commentary on this Upaniṣad is not available but he often quotes from KBU in his Bhāṣyas on the *Brahma-sūtra* and Upaniṣads. This Upaniṣad begins with the narration of a discussion between a king named Citra and the priest Āruṇi, father of Śvetaketu. The Upaniṣad gives a poetic description of the world of Brahmā with the transcendental implications. In the second chapter the main topic is the *upāsanā* of *prāṇa*. The two methods of

upāsanā are first given. Both prescribe the meditation of *prāṇa* as *Brahman*. The next *khaṇḍa* deals with a similar rite as the previous one, which makes the performer lovable to others. This is followed by a philosophical discussion of internal *agnihotra*. The third chapter of the Upaniṣad is philosophical in its content, exclusive to this Upaniṣad. The main point brought out in this chapter is the unity of the self, which is nothing but *Brahman* with its two powers of knowledge and action. The fourth of *KBU* corresponds to 2.1 *Bṛhadāraṇyakopaniṣad* in its themes, contents and language. The narrative of Gārgya Bālāki, a Brahmin and Ajātaśatru is employed to bring out the philosophical truth of the self, which transcends the senses, thought and activities of life, yet immanent in all physical and mental activities of man. Śaṅkara's commentary on 2.1 of the *Br. U.* brings out the significance of this chapter.—B.L.S.

514. Sen, Pranab Kumar :- *Truths without Facts*.

JICPR, V, No.3, 1988, pp.43-53.

The problem of truth is one of the perennial problems of philosophy. The traditional theories of truth, the correspondence coherence and pragmatic theories have been replaced by the linguistic theories of truth. This paper discusses how well and all the traditional view that truth consists in correspondence with facts, fares in the light of the recent developments in semantics and philosophy of language. Tarski is the pioneer of the linguistic concept of truth. According to him sentences alone are true or false. His definition of truth can be stated in the following way :

X is a true sentence if and only if X is a sentence and every (infinite) sequence of objects satisfies X. This definition of truth, according to Tarski is formally correct and materially adequate, Frege, however, objected to this kind of thinking. According to him, truth cannot be defined. Any attempt to define truth as the attempt of Tarski, leads to the infinite regress. Michael Dummett in his : *Philosophy of Language* (chapter on 'Can Truth be Defined') has critically examined Frege's regress argument and concluded that it is valid only against some proposed definitions of truth. The truth of sentence lies in some form of its correspondence with facts. Davidson says that there are two distinct strategies, which can be taken by the correspondence theorist. One is strategy of facts, which is the traditional and the other is strategy of satisfaction. — B.L.S.

515. Sharma Arvind :- *Islam and Hindu Theism*.

JOIB, XXXVII, Nos. 3-4, 1988, pp. 221-223.

If Christianity is viewed through Hindu eyes then one finds that all the basic principles of *bhakti yoga* are richly exemplified in Christianity. Christianity is one brilliantly lit *bhakti* highway to God, even the *apatya bhāva* or the love of the child for his or her parent God is available in Christianity.

By examining the nature of God in Islam, we find that *Quran* is marked by 'a vigorous attack on idols' and an insistence on monotheism. God cannot be given a form and must be treated as *nirākāra* but He is not *niraguṇa* (i.e. without attributes). The *Quran* refers to God as Overpowering, a Dominant etc. It is evident that from Hindu point of view, Islam represents a form of *Dāsyabhāva* towards *nirākāra*, but *saguṇa* *Īśvara*, or the attitude of submitter to a formless God endowed with attributes. — D.D.K.

516. Sharma, Dharmnand :- *Some Reflection on Lokāyata Philosophy.*
(With Special Reference to the Prabodha-Chandrodaya).

VII, XX, Pts. 1-2, 1992, pp. 117-122.

In Indian Philosophy, there is a lack of original sources, which depict the Lokāyata point of view. The materialistic philosophy of India is known as Lokāyata- mata to be quite old. We learn from tradition that Bṛhaspati is the original propounder of this system. Unfortunately, no systematic work of Bṛhaspati is available to us at present. It is believed that there was a book called the Lokāyata in existence earlier than 150 B.C., which was a work of logic, disputation and sophistry, Cārvāka, after whose name this school came into existence, is said to be the chief disciple of Bṛhaspati. It is believed that there once existed *Cārvāka-sūtra* attributed to Bṛhaspati upon which were based two commentaries written by the 7th century A.D. The philosophy of Cārvāka and remarks of eminent philosophers have been discussed in this monograph. — D.D.K.

517. Shukla, Pandita Badrinath :- *Dehātmavāda or the Body as Soul :
Exploration of Possibility within Nyāya
Thought.*

JICPR, V, No. 3, 1988, pp. 1-17.

According to Nyāya, soul is conceived to be different from body, sense-organs and mind (*manas*). It is characterized by nine *guṇas* (properties), which are specific to it. There are *buddhi* (cognition), desire, aversion, effort, *dharma*, *adharma*, volition, joy and suffering. As these nine properties cannot be conceived inhering in body, senses and *manas*, it is necessary to hold that there is *atman*, which is different from body, senses and *manas* and which above is abode of these nine qualities. This is the traditional Nyāya theory of soul.

The paper presents a view according to which within the framework of Nyāya the concept of body along with that of mind (*manas*) can replace the concept of soul. This new Nyāya doctrine can be called the doctrine of *dehātmavāda*.

According to this theory of *dehātmavāda*, the concepts of body and *manas* can successfully fulfil the various purposes for which a distinct self or *ātman* has been posited and that too can be done within the Nyāya framework. The living human body can replace self as ground in which those properties, which can directly perceived such as cognition, desire, joy, suffering, revulsion and volition, inhere. The other three *guṇas* of self namely *dharma*, *adharma* and *bhāvanā*, which are not capable of being, directly perceived can be taken inhering in the *manas*. Though we cannot conceive *buddhi* etc. as specific *guṇas* of the body, we can conceive of them as general or *sāmānya guṇas*, inhering in the body. Just as form, according to Nyāya inheres in a body as a general *guṇa*, so can *buddhi* and the like. — B.L.S.

518. Sinha, Kumkum :- *New Order*.

VII, XXVII, Pts. 1-2, 1989, pp. 74-78.

The origin of religion is social in nature. One's religion must be society-oriented if it has to be meaningful for a modern man. In the recent literatures on the origin and nature of religion, much emphasis has been put upon its social character. Even, early religious rites and ceremonies were performed by the whole group and thus would help in cementing the group into a close unity and more effective union. The basic principle of *dharma* is the realization of the dignity of the human spirit, which is the dwelling place of the supreme. The knowledge that the supreme spirit dwells in the heart of every living creature is the abiding root principle of all *dharma*. The paper gives the views of

modern thinkers – Y. Mashih, Austin B. Credl, K.C. Pandey, S.R. Bhatta, S. Radhakrishnan, Heinrich, Zimmer Gaultherus Mee, Swami Vivekananda, B.G. Gokhale, etc. on the concept of *dharma*. There is an interdependence between individual and society. Both are integral part of a world system. For happiness and smoothness perfect harmony should be achieved.— P.G.

519. Stepanyants, Marietta :- *The Marxist Conception of Tradition*.

JICPR, V, No. 3, 1988, pp. 117-123.

Taken out of their contexts, the quotes to the effect that "tradition is a great retarding force" and that "the tradition of all the dead generations weights like a nightmare on the brain of the living" may prompt the false conclusion that Marxism negates the positive potentials of tradition. But a more careful study of the dialectical-materialistic method in analyzing the essence and mechanism of action of tradition, allows its adequate Marxist assessment. The domination of the past over the present is not a universal law, but a specific historical situation. The decisive factor in ensuring historical continuity is creativity. The objectivity of an analysis depends on the methodological principles. He proceeds from the history of philosophy in the orient is a process of dialectical development, whose general regularity is the struggle between materialism and idealism. The author concludes that the enemies of socialism are seeking to prove the incompatibility of the spiritual traditions of oriental peoples with the ideas of socialism. They tend to deliberate distortion of their national traditions. On the other hand, some who join Roger Garaudy and Maxime Rodinson are claiming that the cultural legacy of the oriental peoples, which is fully identified with their religious legacy, in particular, Islam, makes it possible to speak about the 'socialist' character of Moslem dogmas, go to another extreme. These both must be avoided. As demanded by Aristotle that we should be 'fair and grateful to the predecessors', including 'not only those whose opinions we may share but also those whose judgements were more superficial, for they, too made a contribution to the quest of truth, exercising before us the ability (to cognize).—R.S.

520. Swarna Prabha :- *The Concept of Mokṣa as Depicted in Mahābhārata. (H)*

HSAJ, III, Nos. 1-2, 1988, pp. 285-300.

Attainment of eternal emancipation or liberty and removal of the

cycle of transmigration is the last yearning of Indian thought. In other words to avoid all types of worldly atrocities and attain the region of Śrī Mahāviṣṇu is essence of Indian philosophy. All our Vedic texts including the Purāṇas and the Upaniṣads revolve around this goal. There is a passage particularly popular in our religious literature which indicates the role played by the MB, for inquisitive readers, for the acquisition of salvation as there is no rebirth for one after drinking the waters of Gītā-Gaṅgā which has flowed out of the mouth of Śrī Mahāviṣṇu and which is the quintessence of the nectar that is the *Mahābhārata*. And the author of this paper has elaborated this divine saying.—D.D.K.

521. Tatia, Nathmal :- *The Jain Ideal of Ahiṃsā and Its Influence on Other Indian Religions and Gandhi's Ahiṃsā*

JJVB, IX, Pts. 10-12, 1984, pp. 38-54.

Ahiṃsā is the principle virtue prescribed in the moral code of Jainism. However, Brāhmaṇism and Buddhism also accept *Ahiṃsā* as a moral law but in Jainism it is universally applied and entire life of its followers, both ascetics and householders are governed by this principle and it is observed fully and partially according to their spiritual status. The author has discussed *Bhagavadgītā*, Jaina treatises and works of Mahatma Gandhi and has pinpointed the bearing of Jainism in a comparative analysis.—R.S.

522. Tiwary, N.P. :- *Conception of Aparigraha (With Special Reference to Gandhi and Cārvāka)*.

VII, XXVII, Pts. 1-2, 1989, pp.95-102.

Gandhi in his conception of *Aparigraha* falls into self-contradictions but Cārvāka stands its conception of *Aparigraha* at positive one. However, both are very nearer to propound this conception. The very negative aspect of *Aparigraha* in the philosophy of Gandhi is surrender to God. No individual is free to act at his own choice, and the result of his action is not the fruit of his own labour but the grace of God. The Cārvāka philosophy presents a constitutional or fundamental right of human being. A man must live and let live his fellow-beings. Is it not a humanitarian act? *Aparigraha* means as a limited and as essential possession, satisfaction, as well as humanitarian act. It does not mean a surrender to God. However, there is only one sūtra, which means God,

the king who performs such tasks for the welfare of the people which is again an indication to humanitarian act. Gandhi and Cārvāka both give a lesson of thinking over the present only, not the future, however, Gandhi believes in other worldly life but Cārvāka does not. Gandhi directly preaches satisfaction, which leads to peace and happiness whereas Cārvāka sūtras preach peace and happiness indirectly or through metaphorical sūtras.—P.G.

523. Upadhye, P.M. :- *The Paradox that is Gītā—A Mixture of Tradition and Reformation.*

VII, XXVII, Pts. 1-2, 1989, pp. 69-73.

An attempt is made here to assess in brief how far there is paradox and how far it is a mixture of tradition and reformation. There are many enigmatic words and concepts in the *Gītā* which are paradoxical in connotation. Yoga is defined differently in the *Gītā*. Yoga means relinquishing attachment and indifference to success and failure; equanimity is called Yoga; it also means 'skill in actions'. The Yoga is often opposed to '*Karmaṇām nyāsaḥ*' and *Gītā* teaches Yoga in the sense of equality of mind in the success or failure in one's own undertaking.

Similarly the term *dharma* as duty etc. is interpreted variously in the *Gītā*, duty, piety, righteousness, ideal way of life, duty without any motif or fruit thereof. Similarly *Gītā* speaks of karma in various ways such as *nitya karma*, *yajña karma*, *divya karma*, *vikarma*, *akarma* etc. The concept of *yajña* is also a paradox. *Gītā* whereas accepts the concept of traditional sacrifice, it has also modified and universalized concept of traditional sacrifice. In *Gītā* we find a reconciliation of doctrine of transcendence and immanence. *Gītā* actually transforms concepts like *karma*, *yajña*, *yoga* without discarding their original meaning and thus there is a great contribution of *Gītā* to the philosophical thought in general and Indian philosophy particular.—P.G.

524. Velassery, Sebastian :- *The Value-Ought of Self Realisation : A Phenomenological Approach.*

JICPR, V, No.3, 1988, pp. 71-77.

The present paper is an attempt to reconsider the Upaniṣadic concept of self realization from the phenomenological, mainly from the Husserlian points of view. There is fundamental opposition between the

naturalist concept of self expounded by the natural sciences in terms of cause-effect principle and the Husserlian concept of self in which both the self and the natural world are viewed as horizons of experience. The phenomenological concept of intentionality is the basic concept regarding understanding the phenomenological concept of self. The phenomenological concept of self together with its concept of intentionality can serve as a key to unravel the complexities of the Upaniṣadic concept of self-realization. The main teaching of the Upaniṣads regarding the self is that it is not other than the experiencing self of the individual. This is what *Aśvapati* taught the six *rishis*, *Uddālaka* and others as per the authority of *Kaṭhopaniṣad*.

The ought value that inheres in self realization is achieved by an individual when through action he sees through his *jīva* nature and passes on to the transcendental that is *paramātmān*. From phenomenological point of view, self-realization is a present and future possibility in relation to which the empirical self opens itself to itself and thereby becomes capable of making the whole of its being its own. The transcendental self enables the experience of an empty consciousness. Consciousness is there, but the contents are gone. Husserl has called it as the 'pure look'. Such a vacuous look and empty universe is depicted in the Upaniṣads too.—B.L.S.

525. Vyas, R.T. :- *Question in Philosophical Perspective*.

JOIB, XXXVI, Nos. 1-4, 1986-87, pp. 17-27.

The aim of the present paper is to view and evaluate the urge of questioning in the philosophical perspective and to discuss its source, structure and effect in the larger process of philosophical thinking. Special sessions were organized for discovering the deeper realities of existence, nature and functions of deities, other topics including psychology, metempsychosis and metaphysics. King Janaka of the Videhas, organized a *Brahmodya* or philosophical tournament in which Yājñavalkya faced scholars of different branches of knowledge - like ritualism, theory of karma, destiny of soul after departure from this world, the phenomenon medium by spirits etc. Yājñavalkya is stated to have excelled as a great philosopher. He enunciated his philosophical views which influenced the tenor of the later Indian philosophical thought.—D.D.K.

526. Vyas, R.T. :- *A Critique of Modern Epistemology*.

HSAJ, III, Nos. 1-2, 1988, pp. 245-254.

The word epistemology means the theory of methods or grounds of knowledge. A balanced epistemology can go a long way in restoring a balanced, healthy and clear view of life. A balanced epistemology presupposes the systematic determination of both the natural object and the natural subject, since there are constitutive of the ground of knowledge. Theories and views of different luminaries on the topic have been furnished. For instance, frity of Cepra's views on modern science from the times of Descartes, Greek philosopher in the sixth century B.C. on physics and a large number of other elites have been enunciated and in the end Jung's views have been elaborately discussed in this article to clear the problem.—D.D.K.

527. Wada, Toshihiro :- *Describer (Nirūpaka) in Navya-Nyāya*.

ABORI, LXIX, Pts. 1-4, 1988, pp. 183-194.

Relation needs at least two entities as relate. For instance, take up a pot-maker and a pot (*ghata*) as relate to understand how Navya-nyāya explains relation. When a pot-maker is the cause of a pot, the relation between both will be referred to in three ways : (1) the relation between a pot-maker and a pot, (2) the relation of pot-maker to pot and (3) the relation of a pot to a pot-maker. Relation (1) is expressed by 'Cause and effect relation' while it is expressed by 'effect-cause-ness' (*Kārya-kāraṇabhāva*) in Navya-nyāya. Here, the meaning of 'effect-causeness' will be made clear after expounding relations (2) and (3). Relation (2) is expressed by 'it is the cause of' while it is expressed by 'effectness' (*Kāryatā*) in Navya-nyāya.

The nature of 'describer' 'described' concept of delimiter (*avacchedaka*) etc. has been made clear by seven diagrams in this article.—D.D.K. •

528. Wadekar, Mukund Lalji :- *Pathway to Niḥśreyasa: Devala's Concept*.

VII, XXVIII, Pts. 1-2, 1990, pp. 138-146.

Smṛtis occupy a very important place in the history of ancient Indian Literature and play an important role in the cultural development. They deal with the main aim of human life, namely, the *Dharma* with its phases of *ācāra*, *vyavahāra* and *prāyaścitta*.

Devalasmṛti is one of such smṛtis, which had tried to depict not

only the rules and regulations of ideal human society, but also the procedure of spiritual advancement and upliftment of the individual. Devala propounds that *dharma* consists of two-fold *puruṣārtha* (goal of human life) namely, *abhyudaya* (worldly prosperity) and *niḥśreyasa* (spiritual upliftment in the form of emancipation). On the basis of Sāṅkhya-yoga philosophy he has expounded the entire procedure of *Jīvāman's* obtaining *niḥśreyasa* i.e. emancipation through the paths of Sāṅkhya and Yoga.—D.D.K.

529. Witz, Klaus G. :- *Antarayāmin in Upaniṣad*.

VII, XXIX, Pts. 1-2, 1991, pp. 80-92.

The aim of this paper is to develop some understanding of the aspect of *antarayāmin* in *Bṛhadāraṇyaka-upaniṣad* and *Māṇḍūkya-upaniṣad*. The main concern will be the knowledge of experience of *antarayāmin* in the individual, as part of higher spiritual evolution or of divine manifestation. For the aspect of *antarayāmin* is taught in the Upaniṣad not just as theology, as a concept or article of faith, but as something that can be inner knowledge and that one can merge into or that one can become as such. The paper is divided into three sections. Besides, European scholars, he has quoted different eminent luminaries as Śaṅkara, Ramana Maharṣi, Mādhavānanda etc.—D.D.K.

530. Zydenbas, Rober J. :- *A Note on the Role of Morality in Jaina-yoga*.

JJVB, IX, Pts. 10-12, 1984, pp. 33-37.

Morality or ethics presents a guideline to help the people find the way through life while they are not on the verge of attaining salvation, but to achieve the final goal (*mokṣa*) some other mystic endeavors are required, which are beyond the Morality, ethics or good deeds (*Ācāra*).—K.C.V.

XIII- POSITIVE SCIENCE

531. Biswas, Mukta :- *Veterinary Science in the Purāṇas*.

VII, XXX, Pts. 1-2, 1992, pp. 133-136.

From our ancient literature it is found that people were aware of the welfare of the domestic animals. Animal husbandary was considered as a worthy avocation for kings and queens. In Kālidāsa's *Raghuvamśa* Mahārāja Dilīpa of solar dynasty grazed the cow 'Nandini' in the forests and his queen also accompanied him to look after the cow. Lord Buddha loved a mangy goat and his illustrious follower the Great Emperor Aśoka got built veterinary hospitals throughout his country and organized herbariums for medicinal plants. The exponents of veterinary Āyurveda were Śālihotra, Vaiśampāyana, Palkapya, Nakula, Dhanvantari etc. Some Purāṇas encompass a few chapters on veterinary science.—D.D.K.

532. Gangadharan, N. & Rajasekaran, K.C. :- *Ship Building in Yuktikalpataru and Modern Time – A Comparative Study*.

JOIB, XXXIX, Pts. 1-2, 1989, pp. 103-110.

This paper attempts to compare the concepts in Ship Building as recorded in *Yuktikalpataru* ascribed to Bhoja and in modern times. *Yuktikalpataru* has set certain norms for the construction of ships. It is attempted here to show how far the reasonings, here in are valid in the modern time, when science has advanced tremendously. This cursory study only shows that the author of this work had seen many good things far ahead with his penetrating vision in time and space, which can be proved correct after a lapse of many centuries in the light of modern scientific concepts. Although the author has dealt with different aspects relating to Ship Building, discussions in this paper deal with three aspects only – the use of the wood, the proportion between length and breadth and the use of gold, silver and copper in the body of the ship. The work is the only manual on Ship Building in the whole of very vast and rich Sanskrit literature and the author has mastery over architecture, lapidary, iconography, botany, medicine and equinology.—P.G.

533. Gupta, Amitabh Das :- *Understanding Science : A Two Level Reflection*.

JICPR, V, No.3, 1988, pp.55-70.

The author propounds here the distinction that understanding involves a two level reflection- one is associated with theory and the other with pre-supposition or foundation of theory. Accordingly, there are two orders of study pertaining to the two domains. Understanding of Science can be best achieved, if this method of two level-reflection is employed. Science can be complete and comprehensive only through such method of understanding. The author here has tried to reconstruct this debate and has tried to integrate their respective stand points in a new framework. The new framework invoked by Husserl views history of science in a particular order and shows how the meditation takes place between the Theoretico-logical superstructure of science and its foundation or Lebenswelt. The author has elaborated science through different sub-headings as : (i) Three Distinction; (ii) Science and Form of Life (iii) The Two Extremes; (iv) The New Frame Work : A preliminary Note; (v) Science, as a New Awareness; (vi) Science as a Fact; (vii) Science as a Problem; (viii) Lebenswelt and A Theoretical Knowledge; (ix) Science and Theory- A Theory Matrix; (x) Towards A Genetic Methodology and (xi) Origin of Geometry and Theory-Matrix.—R.S.

534. Iyengar, G.S. Sampath :- *Astronomy in Rgveda*.
JOIB, XXXVII, Nos. 3-4, 1988, pp. 191-194.

There is a mistaken impression that the *Rgveda* is the bundle of religious dogmas and the verses were addressed to deities of nature. A closer scrutiny of these verses will reveal that they contain astronomical facts. Our Vedic R̥sis were great astronomers who have elaborated facts with such an absolute perfection that they reveal a precision rarely to be found even in modern astronomy. Unfortunately lack of proper understanding of the real significance of the Vedic terms has compelled us to agree with the view of the foreigners who say that India is a land of crude faiths dealing with serpents and bulls. In fact, such people could not fathom singularly successful the precise astronomical researches of our seers which are better than the great astronomers. This article enunciates these facts regarding our calendar and movements of the stars.—D.D.K.

535. Kansara, Narayan :- *Vedic Methamatics : A Novel Ancient Tool for Modern Science*.
JOIB, XXVI, Nos. 1-4, 1986-87, pp.1-16.

Historians of Hindu Mathematics have traced back the sources of Indian Mathematics to the dim pre-historic times of the Vedas. The *Vedāṅga Jyotiṣa* has reckoned as the crown of the auxiliary sciences of Vedas. Even Alberuni had noticed that the Hindus extend the names of the ten-power orders of numbers until the 18th order. Both Mahāvīra (850 A.D.) and Bhāskara II (1150 A.D.) have given 24 and 19 terms of decimal values upto 10 and 10 powers respectively.

The most revolutionary discovery in Vedic Mathematics, was the one by the late Jagadguru Swami Śrī Bhārati Kṛṣṇa Tirthaji (1884-1960), Shankaracarya of the Govardhana Matha at Puri which has been discussed elaborately in this paper.—D.D.K.

536. Kulkarni, R.P. :- *A Water Instrument to Measure the Time of One Nālikā.*

ABORI, LXIX, Pts. 1-4, 1988, pp. 279-281.

In the 20th *Prakaraṇa* of the 2nd *Adhikaraṇa* of the Kauṭilya *Arthaśāstra*, entitled, *Deśa-kāla-mānam* a water instrument to measure time of one *Nālikā*, is described. The instrument is evolved scientifically and is accurate. Kauṭilya described the instrument as - one *Nālikā* = $\frac{1}{2}$ *muhūrta* = 24 minutes. The water instrument consists of a water pot of a 'Kumbha' measure. It is provided with an orifice, at its bottom, the diameter of which is equal to the diameter of a wire made of gold weighing 4 *māṣakas* and it is four *aṅgulas* in length. The formula has been elaborately explained in this paper, which indicates that the advanced algebra had developed at the time of Kauṭilya *Arthaśāstra*.—D.D.K.

537. Misra, N. Devi :- *The Treatment of Numerals in the Nirukta of Yaska.* VIJ, XXVII, Pts. 1-2, 1989, pp. 41-46.

Eka is derived from '√i' to go, with the suffix 'kan'. *Eka* is a number which has gone a little or which is easily arrived at. *Eka*, according to Durga, is so called because it goes to the designation of a number. *Dvi* is the number, which runs fast, and the word can be traced to the root *√dru*, to run. It runs invariably further from the number one. *Traya* is understood that this number goes furthest and the word is traced from the root *√ṛ* 'to cross'. The numerical *tri* after crossing two, reaches the place far behind. *Catvāraḥ* derived again by Yāska from the *√cal*, to

move fast, and is so called because it moves most. *Pañcan* is traced to the root $\sqrt{p}c$, 'to be in contact with'. This number is associated with any gender without being changed. The number *ṣat* from the root $\sqrt{sah}$ 'to resist' 'to overcome' is explained as a number which overcomes or resists. The number exists overcoming the number five. *Sapta* from the root $\sqrt{p}$ 'to move' is the number, which moves to the next number (i.e. eight). *Aṣṭa* is a numerical which pervades or reaches the next number and it is traced from $\sqrt{as}$ 'to pervade', 'to reach'. *Nava*, nine, is so called because it is not to be won or not obtained and is traced from $\sqrt{an}$ or *na-av- $\sqrt{ap}$* . Nothing new is started on this lunar day (*navamī*) and hence Durga takes it as a number not to be honoured. That numeral which becomes exhausted or which meaning is seen is called *Daśa* 'ten' and the word is derived from $\sqrt{dṛś}$, 'to see' (the number is seen in all subsequent numbers). *Viṃśati* is traced to the root $\sqrt{dāś}$ with the prefix *dvi*. Ten times ten is *śatam* and *sahasram* is traced to the root $\sqrt{sah}$ 'to be powerful'. Ten fold summation of the preceding one gives the numbers *ayutam*, *niyutam* and *prayutam*. The spirit to Yāska in etymologizing numerical words was really praise worthy.—P.G.

538. Misra, S.D. :- *Technical Terms Related to Machines (Yantra-s) in Samarāṅgaṇasūtradhāra : Modern Exposition and Equivalents.*

Rm, XVI-XVIII, 1984-86, pp. 205-216.

The *Samarāṅgaṇasūtradhāra* of king Bhoja is the treasury of technical knowledge. The *Yantra-vidhāna* chapter of this work furnishes enough evidence of the author's fertile imagination and keen insight into the field of Mechanical Engineering of medieval times, king Bhoja in this chapter defines a machine, states its basic elements, enumerates its qualities, tells the various types of machines and gives the design and art of making a few machines. He has suggested many concepts and ideas and has used many technical terms, which are relevant even to the world of science and technology. The author of paper presents scientific and comparative analysis of these ideas and concepts and exposes the technical terms to the modern mind. The manufacturing details of making machines are not available in the text, but the concepts and ideas to make such machines are really marvelous and thought-provoking.—D.D.K.

539. Mohanty, Malaya Kumar :- *Concept of Space and Time in Science and Religion*.

VII, XXVII, Pts. 1-2, 1989, pp. 87-94.

In the beginning the space was taken as 'perceptual space' and time as 'conceptual time' and both were regarded as separate from each other but during the last five or six decades, a new revolution in human thinking has been taking place. Developments in the physical sciences make it appear that matter, motion, space, time, and relativity are all bound together and cannot be considered as separate entities. Religious experiences as well as physical phenomena discussed in parapsychology are intimately connected with the concepts of space and time and a consideration of these experiences is essential to arrive at a satisfactory theory of space and time. The theories of extra sensory perception and telekinesis are the most important achievements of parapsychology. The above psychic powers establish the fact that the common concept of space and time are incapable of explaining all the aspects of human experience. Yogis and mystics commune with God and astral beings. Mystics not only commune, but also experience unification with the divine. Their experience is essentially expressible and ineffable. It is proved that the religious experiences, *siddhis* and physical phenomena discussed in parapsychology are intimately connected with the concepts of space and time.—P.G.

540. Narasimhan, R. :- *Scientific Method and the Study of Society*.

JICPR, V, No. 3, 1988, pp. 101-116.

The following two questions have been often raised in connection with the methodology of social sciences.

(i) Is the scientific method of physical sciences directly applicable to the social sciences?

(ii) Is psychology the foundation for the social sciences?

These two questions are being considered in the present paper which analyses the scope and relevance of scientific method to the study of society.

The paper has promoted its discussion through various sub-headings such as : (i) Introduction; (ii) The Method of the Physical Sciences; (iii) The Role of Agents in Performing Experiments; (iv) Explanations Relating to Agentive Behaviour; (v) Need for a New Experimental Framework to Study Organismic Behaviours; (vi) Social

Facts and Social Theories; and (vii) Some Comments on Research Studies.

The author has put forth that despite the textual tradition and literacy of 2500 years in India, there was no effort to discriminate systematically between myths and history; between beliefs in supernatural and a rational analysis of natural phenomena; between disputations, polemical arguments and comparative, critical, analytical study; between a deductive approach to enquiry and a reflective approach to it. The results of these searches are likely to enlarge our understanding of human beings and social structures and processes from a system theoretic viewpoint.—R.S.

541. Pandit, G.L. :- *Science and Truthlikeness*.

JICPR, V, No. 3, 1988, pp. 125- 138.

Karl Popper and his followers believe that 'truth' plays central role in scientific realism (SR). They believe that science aims at truth and that a later theory is preferable to an earlier theory on account of the degree of truthlikeness. It is, however, felt that there is need to set new priorities for SR. The problem of truth is the most confusing problem. Besides the traditional theories of truth, the correspondence theory, the coherence theory, the pragmatic theory, there is Tarskian Semantical Conception of Truth (SCT). Tarsk's SCT has its influence in the philosophy of science and also in the philosophy of the natural languages. Donald Davidson (1967) who adopts truth – conditional semantical approach to meaning considers Tarskian techniques of truth definition useful in the case of natural languages. Tarsk's SCT has also led to significant changes in Popper's philosophical works. Tarski and Popper and some others claim that SCT can be taken as a rehabilitation of the correspondence theory. But Richard Jennings has argued that as a definition of 'true sentence' for a formalized language in a suitably richer metalanguage Tarsk's SCT is a form of relativism and, therefore, not a basis for the type of realism Popper advocates.

A critical examination of Popper's theory and Tarsk's SCT leads to assert that the realism of scientific theories lies not in any alleged commitment of science to one and only one true theory, but elsewhere, viz. in their ability to give rise to and to share problems which serves as its best guide to experimentation in newer domains of subject-specific scientific interest.—B.L.S.

542. Pandya, Narahari :- *Āyurvedīya Ārṣa Saṃhitāon men Śālākya Vijñāna. (Śālākya-Vijñāna in Āyurvedīya Ārṣa Saṃhitās). (Hindi).*

Sod. Pat., XL, Nos. 3-4, 1989, pp. 115-120.

The paper presents a brief account of *Aṣṭāṅga Āyurveda* which feels *Śālākya* to be inseparable part of *Āyurveda*. The historians and modern Caraka scholars *Nimivideha*, *Karālatantra* depict that *Śālākya* alongwith *Cakṣuśyena* are inseparable and indispensable parts of complete *Āyurveda*. We shall have to proceed by accepting *Vāgbhaṭṭa*'s opinion as a base. *Aṣṭāṅgaḥṛdaya* being a collective volume presents before us *Suśrutokta Śālākya*. The paper concludes with a table which proves that *Śālākya* subjects have been described more elaborately in *Aṣṭāṅgaḥṛdaya* than in *Caraka Saṃhitā*.— K.R.

543. Raina, Dhruv :- *Quantum Logic, Copenhagen Interpretation and Instrumentalism.*

JICPR, V, No. 3, 1988, pp. 79-89.

The author has tried to investigate an attempt as resolving some fundamental problems in quantum mechanics, viz., that of quantum logic. An attempt has been made to demonstrate that the rational of the quantum logic, programme was closely related to the Copenhagen's interpretation. This instrumental assumption in turn implied that the formalism of quantum theory was inviolate and that some of the anomalies of the theory could be resolved by introducing many valued logic. This paper has been promoted through different subheadings such as :- (i) Introduction (ii) Logic of Quantum Mechanics (LQM) : An Exercise in Formalism; (iii) The Difficulties with LQM; (iv) LQM and Instrumentalism; and (v) In Retrospect. — R.S.

544. Saggar, Naresh :- *Ojomeha as AIDS in Modern System of Medicine.* VII, XXX, Pts. 1-2, 1992, pp. 137-142.

AIDS is a fatal disease, Virus H.I.V. was first detected in 1970s but AIDS was known to Ayurvedists as *Ojomeha* since 18th century. AIDS can be prevented and cured following the preventative measures and treatment of *Ojomeha*.

In 18th century Govinda Dasa in *Bhaiṣajya Ratnāvali*, had explained a disease *Ojomeha*, which is in comparison with modern

AIDS. To compare *Ojomeha* with AIDS one will have to follow modern AIDS in Āyurvedic terms and vice-versa. AIDS is a disease causing profound suppression of immunity (i.e. Oja-defects) said to be caused by H.I.V. Its pathology shows that blood corpuscles are affected with ultimate involvement of liver, spleen, bone marrow, thymus, lungs and other systems. Its etiology etc. have been discussed in this paper.— D.D.K.

545. Sen Sarma, Sunil & Haldar, Aruna :- *Kauṭilya's Arthaśāstra in the Light of Modern Science of Minerals and Mining.*

VII, XXVII, Pts. 1-2, 1989, pp. 165-188.

Evaluation of Kauṭilya's scientific ideas in the field dealing with mineral wealth in the background of the modern state-of-art, certainly explains his originality of thought process, keen cognition of natural processes and ingenuity of their appropriate use, not very different from these days at the close of the twentieth century. The paper examines the crystal forms of various gems like Beryl, Ruby and Diamond mentioned in the *Arthaśāstra* in the light of modern crystallography. In describing these gems and the shapes of pearls, *Arthaśāstra* demonstrates not only the keen observation, but also the knowledge about the origin of pearls. Testing of purity of gold and its alloys, the occurrence of gold even in plants and water body having particular colour, classification of natural occurrence of gold in various forms such as native gold, hydrothermal and as ore—the concepts in the *Arthaśāstra* are not very different from modern concepts of the natural occurrence of these minerals. As regards the beneficiation of metal contained in mineral/ores from impure admixtures, the veracity of the various ingredients mentioned in the *sūtras* as effective reagents in bringing desired results may not be clearly known, but the characteristic properties possessed by ingredients like acidity, alkalinity and neutrality are clearly known. The processing techniques corroborate the scientific basis of analytical chemistry. Acumen of Kauṭilya in dealing with mineral wealth, mining operations, finished products and also the arrangements in gold workshops reveal his keenness and shrewdness.— P.G.

546. Trayam, Sahasrabudhe :- *Vaidika Vāṇmaya aurā Vijñāna (Science & Chitle; Shripada K. in Vedic Literature). (Hindi)*

Śod. Pat., XL, No. 2, 1989, pp. 53-57.

This paper throws light on the science in Vedic literature through the references pertaining to science contained in literature. One of them is the process of getting the utensils tinned. It throws light on metallurgy, prism and other things. It quotes an American lady, who believes that electricity radium electrons and airships were known to the Vedic seers. The writer believes that Indian scientists are as good as other scientists of the world. They can spring a surprise on the world through their interest in Indian science.—K.R.

547. T.Vasudevan :- *Notes on Oratory in Sanskrit.*

JOIB, XXXVIII, Nos. 3-4, 1989, pp. 249-252.

The art of Oratory in Sanskrit could be traced back to the Vedic period. The hymn VII-12 of *Atharvaveda* (AV) is an invocation of Indra for victory by a scholar-citizen who prepares to lecture before the assemblies called *Sabhā* and *Samiti*, expecting a tough verbal right to '*Sabhā ca Samitiśca*' etc. Here, according to commentator Sāyaṇa, *Sabhā* is the assembly of scholars and *Samiti* is the war council. In the *Mahābhārata* and Vālmīki's *Rāmāyaṇa* we get references to the performance of Tribal *Sabhās* as political and administrative assemblies where speeches on various subjects had been delivered profusely. According to Vidura a scholar ought to be an excellent speaker who should be able to lecture on diverse topics with apt quotations and ready interpretations. Various other sources on the subject have been enunciated in this monograph.—D.D.K.

XIV- SOCIAL AND ECONOMIC INSTITUTIONS

548. Acharya, Subrata Kumar :- *Evolution of the Institution of Beggary in Ancient India.*

ABORI, LXIX, Pts. 1-4, 1988, pp. 269-277.

Prior to the Indus Civilization, there was no surplus. Man lived on the edge of his needs. But in the next, though the North-Western part of India witnessed affluent urban culture, the rest of the country remained food-gathering people. Subsequently when the cultured Aryans came in touch with the nomads the aboriginals, who could not afford to make both ends meet, resorted to begging. Later on the rigid Varṇāśrama Dharma of the Brahmins, the austere asceticism of the Jainas and the liberal Śramaṇic way of the Buddhists encouraged the homeless life with begging as sole means of survival. Subsequently, the poor, destitutes, criminals, aboriginals, persons wounded in battles flocked together for their bare existence. Thus started this beggary system, which is discussed in detail in this article.—D.D.K.

549. Akkidas, John:- *Exploitation of Peasantry in the Marathwada Area in the Erstwhile Hyderabad State (1900-1948 A.D).*

Jl, XI, Nos. 1-2, 1983, pp. 45-59.

The Marathwada region covered an area of 24,829 Sq. miles and had a population of 5,176,291 according to 1951 census. It became a part of the state of Maharashtra in 1969. The author has attempted here to highlight the plight of the peasantry and how they were constantly being exploited by the usurious moneylenders, the feudal Lords and the so-called irrational traditional "systems" in this very poor and extremely backward region. Laoni System; the Lagwad System, and Viswas Kharedi or Conditional sale are the prevailing conditional systems of moneylending. The author concludes that the co-operative movement in Marathwada area was also unable to deliver good fruits to ameliorate the debt condition of peasantry. The author has appended two tables in the end showing the data of (i) Debt Creating Agencies and (ii) Daily Wage Rates of Agricultural workers- 1935.—R.S.

550. Bhattacharya, Anjan Kumar :- *The Concept of Audit in Ancient India.*

JOIB, XXXVIII, Nos. 1-2, 1988, pp. 43-52.

The concept of audit is not of European origin, but it originated in ancient India in about in 300 B.C. during the days of Kauṭilya. It is commonly known that the idea developed after Luca Pacioli, published in 1490 the principle of double entry book-keeping. However, in chapter VIII of Book- II of *Arthaśāstra*, the need for protection of State Revenue from possible frauds and misappropriation seems to have been realized as the causes that tend to deplete treasury have been stated therein details. Obstructions on the part of the collector, loan to outside persons, trading by making use of government money, fabrication of accounts causing the loss of revenue, self enjoyment, exchange of goods, defalcation are different causes stated there and the punishment for each cause is also given. After discussing embezzlement of state revenue Kauṭilya deals with different types of frauds, errors and misappropriation of money or goods by any person or persons connected with or in charge of the preparation and maintenance of accounts in chapter -29 of the *Arthaśāstra*. From the list of forty points, we can have the idea of the necessity of having a suitable system of internal check regarding wage payment and also stock-taking and valuation and verification. In the end the paper gives two appendices related to section A and section B of the paper in the form of quotations from Kauṭilya's *Arthaśāstra*. From this one can compare the table of objections of modern audit with the concepts of ancient Indian thinkers.—P.G.

551. Bhoj Raj:- '*Social Mobility*' *Its Origin and Evolution in the Rgveda*. JOIB, XXXVIII, Nos. 1-2, 1988, pp. 1-5.

A study of the Rgvedic society shows a transition from a state of egalitarianism to one of an incipient social stratification which in later Vedic period developed into full fledged caste system. The corresponding changes are also clearly marked in the social philosophy of the Aryans - *Rta* of the Rgvedic age slowly changed its connotation and was finally 'reborn in dharma'. As far as Rgvedic evidence goes, the change from the original state was occasioned by the consequences of warfare. How this came about? Can also be gathered from the creation myth of the *Rgveda*. A study of the attributes of the various gods is a further indication of an incipient social stratification.

The earlier Rgvedic society had the ethics, i.e. the *Rta* which maintained unity of its members based on strong filial instincts with little consciousness of any stratification among them. The unity was necessary

for the Aryans in their fight with the Dasyus and even from anthropological evidence, war is known to foster the internal unity of a tribe. In the war between the Adityas and Dānavas, Indra epitomizes the rise of a dominant warrior class, which now controls the affairs of the society and enforced some sort of social distinctions. Agni is priest by birth on heaven as well as on earth implored by the priest class. *Pūṣan* is the divine herdsman, a divine prototype of the herding and tilling section of the society. Dasyus seem to be both mythical and terrestrial beings and stand for slaves or servants.—P.G.

552. Das, R.M. :- *Social Philosophy of Manu*.

Rm, XVI-XVIII, 1984-86, pp. 75-80.

It is natural to expect a basic social philosophy underlying any sociological discussion. Such is the case with Manu also. He raises the fundamental question of the significance of man's existence on earth, the ultimate purpose of his being and fulfilment of his life. He studies all the aspects of human life as to lay down mere abstract principles for its guidance. He has emphasized on the fulfilment of all the four human urges (*dharma*, *artha*, *kāma* and *mokṣa*) in a coordinated way. That is why he gives the highest place to the *gṛhasthāśrama* where the fulfilment of all these four is possible simultaneously. Thus in the opinion of Manu the just adjustment and conduct the life should be conceived of and formulated in a harmonious coordination of the three great life needs of man—*Dharma*, *artha* and *kāma*. Vātsyāyana also speaks in the same strain and term these as three *puruṣārthas*.—D.D.K.

553. Dixit, Yatindra :- *The Legal Documents (Khatapatras) : A Study of the Socio-Economic Life of Ahmedabad Based on Original Gujarati Documents*.

JOIB, XXXVIII, Nos. 1-2, 1988, pp. 73-78.

The author has discussed the socio-economic life of Ahmedabad as revealed by the study of some Khatapatras (the legal documents), which are significant in many ways, i.e., historically, politically, sociologically, linguistically, culturally and from the point of view of currency. The Khatapatras are a legal document pertaining to the purchase, sell and mortgage of houses, shops and land. We get information about the houses, the streets and the poles (*pratoli*) where these were located. One of the Khatapatras gives valuable information

regarding *pallu*, viz. the money given by the bridegroom to the bride as her personal property. At one point of time, on the death of his wife and son the claimant claimed the amount (Rs 410/-), which he had paid to his father-in-law as *pallu*. After filing a suit in court of law, the father-in-law was required to pay the full amount to the claimant. Thus, *Pallu* in Gujarat was devised to function as an insurance against insecurity.

One of the Khatapatras gives the caste name as Jharola Brahmin caste. The Jharolas took their name from the town of Jharol, a trade centre in Marwar. It shows that there was a constant flow of migration from Rajasthan to Gujarat. Jharola vania caste is mentioned in another legal document dealing with the sale of shops in Shaikhpur the suburb of Ahmedabad. The word 'Kapasi' in Kapasi Virji, the name of the buyer of two shops is significant taking note of Ahmedabad being a centre of indigenous textile industry. The term '*Pañcaśreṣṭhin Pañca Lokapāla*' is significant in view of Ahmedabad being a thriving commercial and manufacturing centre. Another Khatapatra is of historical significance as it not only mentions Mughal Emperor of Delhi and several officers of Gujarat but also Nāyab Sūbā Hamid Khan taking the help of Marathas.—P.G.

554. Dwivedi, Lava Kush Prasad :- *Role of Concurrent Cultures in the Cultural Make up of the Rāmāyaṇa Age.*

JOIB, XXXVI, Nos. 1-4, 1987, pp. 61-67.

The *Rāmāyaṇa* reveals a well-developed culture characterized by certain traditions, beliefs and a value system. Though the culture reflected in the *Rāmāyaṇa* is undoubtedly Vedic in origin yet there can be no denial of the fact that elements of other Concurrent Cultures also played an important role in its formation. Despite the great emphasis on the *Varṇa* system, the *Rāmāyaṇa* amply exhibits communities living beyond this system. The main features of Vedic culture reflected in the *Rāmāyaṇa*, are dominance of brāhmaṇas and priests in the society, hospitality as an obligation, higher status of woman, prevalence of sacrificial rites etc. Certain non-Vedic elements also were observed in the society.—D.D.K.

555. Gupta, Banibaran Sen :- *The State of Society as Reflected in the Bāṇa's Works.*

JOIB, XXXVI, Nos. 1-4, 1987, pp. 133-143.

In ancient India men were not generally conscious of worldly affairs. According to A.A. Macdonell "No work of a directly historical character is met with in Sanskrit literature till after the Muhamadan conquest." The historical inscriptions are helpful for shedding considerable light on the historical events of certain periods. There are three important inscriptions of Harṣa at Sonpat, Banskhera and Madhuban. The famous Chinese pilgrim Hiuen Tsang, during Harṣa's reign, toured (630-644 A.D.) almost all parts of India and made an account of what he saw in the course of his travelling. An attempt has been made to draw a social picture of Harṣa's period (7th century A.D.) with the help of Bāṇa's *Harṣacarita* and *Kādambarī* under separate heads including customs, popular beliefs, superstitions.—D.D.K.

556. Jafri, Syed Masood Hassan :- *The Tradition of Social Amity in the Deccan (1347-1911 A.D.)*.

Jl, XI, Nos. 1-2, 1983, pp. 99-108.

The author has highlighted the secular behaviour of the Deccan rulers towards Hindu population and Sunni population of Muslims. The deccan rulers were Shias but they enjoyed the celebration of Hindu festivals, respected Marathi language and literature and married Hindu women. They never commissioned coercive methods for changing the ancestral faith of people. Despite the rule of 500 years the Muslims remained in minority. The repeated wars between the Vijayanagar and Bahmani kingdoms never affected the congenial atmosphere of people's unity within the parts of dominions. The rulers maintained their secular policy and strengthened the mutual relations of all the communities.—R.S.

557. Jain, S.V. :- *Impact of the Political Change on Society and Economy of Saurashtra (Kathiawad, 1820-1947-A.D.)*.

JOIB, XXXVIII, Nos. 3-4, 1989, pp. 321-328.

The province of Kāthiāwād had its original name in the records of the Mughal empire as Saurashtra or Sorath. The Marathas knew this region as Kāthiāwād (inhabited by the Kathis). Before independence, the peninsula of Saurashtra presented a conglomeration of 222 big and small states having an area 23500sq. miles and its population was about 36 lakhs. It was more backward than any part of India. In 1820 an agreement was entered into the Gaekwad of Baroda and the East India

Co. by which the British Government acquired supreme authority in Kāthiāwād and it was a turning point in the history of this backward area. This political change had its impact on political, social and economic sphere. The custom of female infanticide and other social evils were also removed.—D.D.K.

558. Joshi, Devdatta :- *Contemporary Rāmāyaṇa Tradition in Gujarat*.
JOIB, XXXVII, Nos. 3-4, 1988, pp. 231-251.

This article is a series of lectures on *Rāmāyaṇa* Tradition in Gujarat which starts with Archaeological Research on Location of Laṅkā as under:-

Laṅkā is in M.P. (Madhya Pradesh) and not Cylon in the opinion of T. Paramashiva Iyer, is corroborated by Bhāi Lālbhāi D. Patel, an eminent engineer founder of Vallabh Vidyanagar township which is the seat of Sardar Patel University. For him, the mount Kaimur, east of Katangī on the round to Demoh from Jabalpur is the Mahendra Parvata of the *Rāmāyaṇa* while Laṅkā was on Trikūṭa which is present Indrāṇā hill, which is to the south of the Vindhya hills which turn into plains in the south. Similarly, variegated facets of *Rāmāyaṇa* characters have been found in Gujarati by a mushroom of translators, poets, playwrights etc.—D.D.K.

559. Manikyamba, P. :- *Educational Progress and Social Change in the Godavari District (1850-1900)*.

JI, XI, Nos. 1-2, 1983, pp. 81-97.

Like other parts of India in Godavari district also governmental and non-governmental institutions fostered the English-education during 1850-1900 A.D. as the English government allowed the English education to flourish in India. The author has examined here the progress of education and assessed its impact on the society. Institutions imparting education of college, secondary and primary levels were established in a considerable number. The influence of the Neo-Hindu cults like Brahmo-Samaj liberalized the views of public about religion, caste and woman. Out-casts were brought to education and during this period most of the outcasts were converted to Christianity as the new religion promised an improvement in their economic and social status. However the general people were neither admitted into missionary schools nor public institutions. The old orthodox customs like child marriages, prohibition

of widow re-marriage, illiteracy and un-touchability were gradually giving way to the rise of the age of constant celebrations of widow-marriages. Women were being educated and even ventured to attend public meetings. Though it was unable to bring social change in the true sense of the term, but, it certainly made efforts to achieve social harmony, which facilitated the progress of society on western lines.—R.S.

560. Rao, P.A.S. Jaya :- *Christianity and Indianisation.*

Jl, XI, Nos. 1-2, 1983, pp. 109-118.

The author describes that Christianity in India is as old as the religion. When Portuguese arrived in India, they found that the churches in Kerala looked like Hindu temples. According to tradition St. Thomas, one of the twelve disciples of Christ, came to the Malabar Coast in 52 A.D. The churches built after his arrival resembled Hindu temples. Many of the old ones still do, both in elevation and plan. But it was from the time of the Portuguese in India that Christianity in the country began its metamorphic change, which brought in westernization and alienated itself from the local conditions. They gave up their native dress, they adopted foreign tongues and names and the churches were built in Gothic and Byzantine architecture. All these tactics separated them from the local roots. Now the Protestant and Catholic churches have taken up Indianization whole-heartedly. The author has discussed through sub-headings such as – Indian Christian Literature; Indian Christian Theology; Indian Missionary Societies; Ashramas and Yoga; Indian Form of Worship and Art and Architecture. Thus there were all efforts to Indianize Christianity and it bore fruits.—R.S.

561. Rao, P.A.S. Jaya :- *Hisore of the Church Missionary Society in Hyderabad (Andhra Pradesh).*

Jl, XI, Nos. 1-2, 1983, pp. 295-302.

The Charter Act of 1813 had permitted the missionaries engaged in India to carry on their work unhindered and given them a free hand without any restrictions imposed. This liberal policy of the British Government gave rise to the formation of several Missionary societies in England who began to establish their missions in different parts of India and also outside the British controlled territories. Their main objectives were – to spread Christianity, to spread education by setting up schools and colleges and to spread health through hospitals. The author has

discussed this topic through two sub-headings – (i) Growth of St. Luke's Hindustani Church and (ii) Growth of St. George's Church.—R.S.

562. Reddy, P. Chenna :- *The Economic Mobility of Guilds in South India*.
JOIB, XXXVI, Nos. 1-4, 1987, pp. 266-275.

The guild was predominatingly an economic institution. It was a free and voluntary association of individuals earning their livelihood by the same means. It is referred to in the ancient literary works by several terms, such as – *kula*, *śreṇī*, *pūga*, *jāti*, *saṅgha* etc. In south India these were termed as *bañajigas*, *nāñādeśī*, *nagara* etc. The guilds may be broadly classified into two types viz., the trade or merchant guilds and the craft or professional guilds. The merchant guilds formed themselves into corporation with a *jeṭṭhaka* (elder man) at the head. Several guilds had migrated to northern India while some north Indian guilds settled in the south. A brief history of the guilds during the medieval period has been presented in this paper.—D.D.K.

563. Satyanarayana, A. :- *The Andhra Provincial Zamindari Ryots Association, 1928-42 : Its Character*.

Jl, XI, Nos. 1-2, 1983, pp. 61-79.

This paper is slightly revised version of chapter four of author's M.Phil. dissertation viz., — "Kisan Movement in Madras Presidency : A Study of the Anti-Zamindari Agitation in Andhra, 1928-42" (Unpublished), J.N.U., Delhi, 1979. The author has discussed – (i) Structure of the organization; (ii) Nature of demands; (iii) Forms of mobilization and (iv) Social base of leadership and ideology. In this way he has analyzed the character of the Zamin-ryot-movement of Andhra and has examined its programme in relation to other sections of peasantry and finally have explained how this movement brought about the peasant united front to fight against the zamindars.—R.S.

564. Shastri, Satya Vrat :- *Brāhmins in Thailand*.

AB, 1982, pp. 93-98.

Thailand is a Buddhist country but its religion is a queer admixture of Hinduism, Animism and Buddhism. Apart from the whole host of Hindu gods and goddesses whom the Thais revere, there is a regular community in it called, Brāhmin. Though inter-married and speaking only Thai, its members are distinguishable by the particular

mode of dress and habits. Interestingly, not everybody born in a Brāhmin family is called a Brāhmin. Appellation is attached to those only who have had the initiation, Dikṣā, in Brāhminhood, which is performed by *Rajguru*. All the religious, social and royal functions are performed by Brāhmins.—D.D.K.

565. Swamidasan, Nalini :- *Prediction and Explanation of Economics*.

JICPR, V, No. 3, 1988, pp. 91-99.

The author has discussed the divergent thesis of Friedman, Hicks and Rosenberg regarding the 'Prediction and Explanation of Economics'. Friedman in his essay 'Methodology of Positive Economics' (1953) stresses economics as concerned with prediction, while Hicks in his books 'Causality in Economics' (1979) discusses the explanatory significance of causality. This author, with reference to the propounded thesis of the said thinkers has taken account of the questions such as — Is not economics, as all other sciences are, concerned with both explanation and prediction? Is economics, basically different from the natural science and, therefore, has a methodology peculiarly its own? Is causality in economics, for example, not what it is in the natural sciences? Is economics a positive science as other natural sciences are? While Friedman calls economics a positive science, Hicks calls it a discipline, not a science; and Rosenberg says it is not science at all, but is just mathematics, in his article, viz. (If Economics is not science, what is it?) (1983). The author has also discussed Addison *et als'* analysis of causality, which is done with special reference to the concept in social sciences (Oxford Economic Papers, New Series, Vol. 36, March, 1984). Referring to Hick's distinction between old and new causality, Addison *et al* point out that new causality is generally analysed today in terms of the notions of necessity and sufficiency. The author has also taken in discussion the 'Pragmatic Criteria' referred to by Hands with regard to MSRP (Methodology of Scientific Research Programmes), which has been developed by Lakatos and applied to economics by Latsis (1976). In the conclusion, he asserts that what seems to be important to the working economist is that the explanation of phenomena he proposes is satisfactory, because the predictions he makes on the basis are applicable to the real world.—R.S.

566. Vaikuntham, Y. :- *Growth of Economic Nationalism in Hyderabad State (A Case Study of Telangana)*. (1920-1939).

II, XI, Nos. 1-2, 1983, pp. 1-13.

This paper examines the growth and evolution of the phenomenon of economic basis of nationalism in Telangana – between 1920 and 1938. Then, the Nizam's rule was autocratic. The civil liberties and democratic aspirations, of the people, were suppressed by the circulars of the Nizam. This resulted in the formation of organizations, such as Andhra Jana Sangham (1922), Andhra Maha Sabha (1930), The Hyderabad State Congress (1938) to mould public opinion. These organizations highlighted economic and political issues – like bonded labour, problems of peasants, merchants and weavers, Mulki and non-mulki etc. Such a focus on the economic evils and exploitations, the defects in economic policies of the state and consequent agitations spearheaded by these organizations brought about a sense of economic nationalism in the Hyderabad State. Thus, economic factor was a predominant psycho-cultural motivation in the growth of nationalism. These efforts rouse public opinion and organized people into a force to fight against the illegal taxes, and all types of inhuman oppression and exploitation.—R.S.

567. Vyas, Gopal :- *Mewāra Rājya men Sāmājika, Ārthika Niyantraṇa aurā Vyavahāra kā Svarūpa. (The Socio-Economic Life in Mewara). (Hindi).*

Śod. Pat., XL, No. 1, 1989, pp. 37-45.

The paper throws light on the socio-economic life in Mewara during 18th and 19th century. It makes a special mention of diet, dress, ornaments, means of conveyance and entertainment and comes to the conclusion that the society was giving shape to a new economic structure. It also provides a categorized summary of the people and the means of conveyance. It concludes with the remark that Rajputs seem to be at the top so far as the socio-economic facilities are concerned. According to it, every Rajputa could not afford the expenses incurred on these facilities. — K.R.

568. Vyas, R.T. :- *Indian Society as Reflected in the Kāvya of Aśvaghoṣa and Kālidāsa.*

JOIB, XXXVII, Nos. 3-4, 1988, pp. 285-288.

Tradition represents Aśvaghoṣa as born and brought up in a Brahmin family of central India. He grew up to become an erudite Brahmin scholar who was converted to Buddhism by a mendicant named

Pārśva, a contemporary of the king Kaniṣka who flourished 400 years after the nirvāṇa of Buddha. The *Buddhacarita* and *Saundarananda Kāvya* appear to reflect the inexorable influence of the rapidly spreading Buddhism. Aśvaghoṣa was a scholar of Vedic and Buddhist literature.

Kālidāsa a contemporary of the famous Gupta kings, whose period extended from 320 to 455 A.D. has given a true picture of society of India of his times. Besides, in land trade activities, there were economic relations with Roman Empire, through sea voyages viz., Alexandria and also with Persia and other countries.—D.D.K.

569. Vofchuk, C. Rosalia :- *The Woman of India as Pictured by Greek and Latin Authors.*

ABORI, LXIX, Pts. 1-4, 1988, pp. 141-154.

Woman has not been a central object through out the works of Greek and Latin authors who have written about India, as far as we trace their remaining fragments. It has been dealt with tangentially, among other aspects of India which have met more frequent interest, such as (i) 'Wisdom' embodied in Brahmans, Śramaṇas, Philosophers, according to different names given by Herodotus, Megasthenes etc. (ii) 'Wealth' evoked by references to abundance of gold, silver, ivory and pearls, by Herodotus, Sophocles Xenophon etc. (iii) 'Fabulous' appearing on the accounts by *Ktesias* and others.

Greek and Latin authors have nevertheless, observed and reported some features, which have been occasionally compared with Western Woman's position. The most important have to do with the following subjects :-

1. Polygamy 2. Sati or self-immolation of the widows 3. Marriage by purchase 4. Marriage between children 5. Role of the woman in intellectual life.

All these topics have been discussed in detail. The texts we have analyzed are the instruments we have to evaluate the knowledge of ancient Greek, Latin civilization and about the position of the Indian woman in every day life.—D.D.K.

XV- VEDIC STUDIES

570. Acharya, Kala Dhananjay :- *Lamp as a Symbol of Lustre in Ritual.*

HSAJ, III, Nos. 1-2, 1988, pp. 28-31.

Our ancient sages worshipped the deities mentioned in the Gr̥hya and the Dharmasūtras and Devayajña was reformed by offering fuel sticks into the fire as found in the *Taittirīya Āraṇyaka*, offerings into the fire, in the name of deity, were made by uttering the word svāhā. In the Smṛti period Devayajña and the worship of gods (devapūjā) are mentioned separately. In the procedure of the worship of gods a certain system is adopted with certain phases in it. These phases are mentioned in *Viṣṇudharma-sūtra* and the *Baudhāyana Gr̥hyasūtra Pariśeṣasūtra*. Usually sixteen-fold worship is mentioned. Offering a lamp is a must in the above types of worship. It is stated in *Viṣṇudharmasūtra* that the lamp should be offered by uttering the sacred prayer. One who worships the Sun with a lamp does not become blind and large number of other sublime benefits have revealed in this essay.— D.D.K.

571. Aquique, Md.:- *Contribution of Magadha to Vedic Culture.*

Rm, XVI-XVIII, 1984-86, pp. 1-6.

A close examination of our ancient literature amply demonstrates that Eastern India, especially Magadha (modern districts of Patna and Gaya), made considerable and every important contribution to the evolution of Vedic culture in India, even in earlier phases.

The *Atharvaveda* and *Yajus Saṃhitā* divide India in four quarters, viz., North, South, East and West, and the *Aitareya Brāhmaṇa*, one of the oldest of the Brāhmaṇas, avers that the rulers of the East were designated as 'Samrāt'. Great monarch of *Mahābhārata* Jarāsaṃdha, Chandragupta and his grand son Aśoka belonged to Magadha. Similarly, eminent sages Viśvāmitra, Vasiṣṭha and a large number of other luminaries belonged to Magadha.— D.D.K.

572. Banerji, Santosh K. :- *The R̥gveda : A Geo-Cultural Study.*

Rm, XVI-XVIII, 1984-86, pp. 17-22

The Memphite drama originally written in papyrus about 3200 B.C. in Egypt is perhaps the only literary composition that is older in age

than the *Ṛgveda*. It is considered a sacred book to this day and by fifty crores of people. There are such striking similarities in idioms, metre and syntax in the verses contained in the *gāthā* portion of the *Avesta* and the hymns of the *Ṛgveda* that scholars are impelled to attribute a common source for these two collections of verses.

Various concept words, in the *Avesta* and the *Ṛgveda*, sound alike. Several examples may be given. Some *Ṛgveda* words are given in brackets just after the *Avesta* words – *Ahura* (*asura*), *Daiva* (*deva*), *yasna* (*yajña*) etc. The author has discussed the original place of both these works at a common station in detail.—D.D.K.

573. Bhardwaj, Sudhi Kant :- *Myth of War between Indra and Vṛtra – A Speech Symbolism.*

HSAJ, III, Nos. 1-2, 1988, pp. 8-18.

The great myth of the war of God Indra and demon Vṛtra is interwoven in the whole texture of the *Ṛgveda* and is repeated again and again in one way or the other. All such allusions in the *Ṛgveda* have been interpreted variously by scholars right from very early period. Yāska informs us about the two schools of interpretation – the school of etymologists and the school of historians. The etymologists interpreted Vṛtra as cloud, the historians considered Vṛtra as a historical character. This riddle has now been solved and after a long search it has been established that the word 'go' and its synonyms have been used in *Ṛgveda* in the sense of speech.—D.D.K.

574. Biswas, Didhiti :- *Some Forgotten Ritualists in the Ṛgveda.*

VII, XXVIII, Pts. 1-2, 1990, pp. 36-44.

In this article an attempt has been made to discuss the views of different ritual-teachers as found quoted in the ritual books of the *Ṛgveda* i.e. *Aitareya Brāhmaṇa*, *Kauṣītaki Brāhmaṇa*, *Āśvalāyana Śrauta sūtra* and *Gṛhyasūtra*. A comparative study of their views will be able to throw some light on the religious life of Vedic and post-Vedic India.

The most oft-quoted ritualistic in the *Ṛgveda* is Paingya which has been referred to in several ritual texts. Through a survey of the *Ṛgvedic* ritual books we come across a number of ritualists. It is most unfortunate that from those scanty references available from our text it is

impossible to develop a history of these teachers. However, some most important teachers have been discussed in this paper.—D.D.K.

575. Biswas, Kamapriya :- *Chāndogyabrāhmaṇa* 1.2.13 Some Problems. JOIB, XXXVIII, Nos. 3-4, 1989, pp. 209-215.

The *Chāndogyabrāhmaṇa* or *Mantrabrāhmaṇa* was published in 1872 A.D. Unlike other Brāhmaṇas, which deal with the Śrauta Sacrifices, this Brāhmaṇa concerns Gṛhya ceremonies only. The book compiles only the verses while other Brāhmaṇas give mainly the rules stating or only indicating the employed verses. For this reason it is different from other Brāhmaṇas to some extent. Naturally, there may be questions about the antiquity and authenticity of this book. The present paper has taken up two different verb-forms here and has examined if these can be helpful in understanding its general character. The two forms are *yoṣṭhah* and *yoṣāh*. They appear in the *Chāndogyabrāhmaṇa* 1.2.13. Different variants, interpretations of the commentators and grammatical forms of these words have been discussed in this paper.—D.D.K.

576. Bodewitz, H.W. :- *Emendations in Jaiminīya Brāhmaṇa* 1.66-104. Rm, XVI-XVIII, 1984-86, pp. 47-52.

The *Jaiminīya Brāhmaṇa* edited by Raghuvir had some aberrations, hence it was open to improvements. Counting the list of emendations given there, the author presents here a survey of emendations, which he made while translating and commenting upon the Agniṣṭoma sections of the above mentioned text.

The present survey covers *Jaiminīya Brāhmaṇa* 1.66-104. A list of the revised forms has been furnished in this article. An extensive argumentation in support of the emendations is given in the commentary of the translation of the complete Agniṣṭoma section, which will be published later.—D.D.K.

577. Bora, Maitreyee :- *The Nature of Theriomorphism in the R̥gveda*. VIJ, XXX, Pts. 1-2, 1992, pp. 37-44.

In all primitive religions, gods were born as a result of identification of various powerful and ever active manifestations of nature with life within man himself. He looked upon his gods as agents of different aspects of power or life in nature. Max Muller has named this

religion 'Physical Religion' and the religion of the *Ṛgveda* is the best example of it, for in the *Ṛgveda* one can almost see the gods arising out of various natural phenomena. The ancient Indian etymologist, Yāska, has shown in the *Nirukta* that the names of Vedic gods are expressive of various activities and powers of nature. Some of such epithets are expressive of human and animal attributes and are used to denote particular characteristics of the gods. This had led to anthropomorphic and theriomorphic conceptions of the Vedic gods, namely *viśabha*, *aśva* and *suparṇa* have been taken up for a brief study in this paper.—D.D.K.

578. Bora, Maitreyee :- *Sāman-Singing on a Verse-triad*.

VII, XXIX, Pts. 1-2, 1991, pp. 60-65.

In Vedic rituals the main purpose of *sāman*-singing is to accomplish the *stotras* i.e. eulogies of the deities which is considered to be a primary act. The word *sāman* stands for music and it serves as an embellishment of the *ṛks*, which make up the eulogies. As a rule, a *stotra* is accomplished by singing a *sāman* on a verse-triad. In doing, so the melody is repeated over each of the three verses which are required to be of equal length.

Majority of the *stotras* are performed through music set on a verse-triad, but there are a few *stotras* accomplished on single verse. The *sāmans* called *sapha* and *pauṣkala* are sung on single verse. Some other similar examples are also quoted.—D.D.K.

579. Chakravarty, Uma :- *The Hymns to the Viśve Devāḥ*.

HSAJ, III, Nos. 1-2, 1988, pp. 21-27.

About seventy hymns of the *Ṛgveda* have been dedicated to *Viśve Devāḥ* by *Sarvānukramaṇī*. There lies a vast difference between the two expressions – ' *Viśve Devāḥ*' and 'the hymns to the *Viśve Devāḥ*'. All the hymns devoted to them are not of uniform character.

Various topics form the subject matter of the hymns to the *Viśve Devāḥ*. There are some authentic hymns, in which the deities are very mechanically invoked. Then came those hymns, which though by tradition have been devoted to the *Viśve Devāḥ*, actually contain philosophical, mythical and historical themes. There lies a vast difference between the two phrases – *Viśve Devāḥ* and the 'hymns to the

Viśvedevāh'. The author has tried to put a welcome light on this enigmatic problem, which remained unsolved so far.— D.D.K.

580. Chattopadhyaya, Shrimanta :- *The Ṛgvedic Female Deities : Soma Sacrifices*.

VII, XXX, Pts. 1-2, 1992, pp. 29-36.

Every sacrifice in the Vedas has three features — oblation, god and offering. Among these three, offering sometimes is ranked higher than gods because the gods are to depend on the deeds of the sacrifices. Now god in this context includes goddesses also. Enumeration of relevant rituals in which female deities occur would substantiate our point as well as help us to understand their position in the *Ṛgveda-Saṃhitā*. The present monograph would show the share of Ṛgvedic female deities in *Soma*-sacrifices. Different *Soma* sacrifices have been discussed and an analysis of these sacrifices clearly indicates that almost all deities in *Ṛv* have applications in the *Soma* sacrifices.— D.D.K.

581. Chaubey, B.B. :- *The Nature and Methods of Brāhmaṇic Mystic Interpretation*.

VII, XXVI, Pts. 1-2, 1988, pp. 34-42.

The entire Brāhmaṇic literature is full of mystic and symbolic interpretations, which appear to have been evolved by the authors of the Brāhmaṇas to emphasis the significance of the ritualistic performances laid down by them in the injunction. They were, a sort of spiritual *arthavāda*. However, in later period, this method became so prominent that it gave emergence to the Upaniṣadic thought which condemned the ritualistic approach in attaining of the self-realisation, the *sumum bonum* of life.

The mystic interpretation of the mantras, the numbers play a very significant role. At every occasion, the symbolic significance of the number has been taken into consideration while explaining the ritual with which the number is associated. For example, recitation of 17 *Ṛk-mantras* by the *Hotṛ* priest at the time of enkindling the fire, the *Aitareya Brāhmaṇa* (1.1) says : Prajāpati is seventeen fold, the *saṃvatsara*, year consisting of 12 months and five seasons. The *Sāmīdhenī Ṛks* are 17, hence they are the resort of the Prajāpati, and whoever knows this, attains the prosperity. The *ādhyātmika* interpretation of a mantra concerns to

body comprising of vital, breath, mind, organs, limbs etc., the *ādhidaivata* interpretation of the mantra, however, concerns to the deities representing the physical phenomena of nature. The paper discusses the *adhyātma* and *adhidaivata* interpretations of all the seven mantras of *Ṛgveda* III.13, as given by the *Aitareya Brāhmaṇa* (II. 40-41).

The *Brāhmaṇas* use *ādhyātmika* symbols of names of the deities invoked therein for giving justification of their doing, so the *ādhyātmika* interpretation as given by the *Aitareya Brāhmaṇa* (III.2) to the names of the deities *Vāyu*, *Indra-Vāyū*, *Mitra-varuṇa*, *Āśvins*, *Indra*, *Viśvedevāḥ* and *Sarasvatī* celebrated in the seven triplets in the *Praugaśāstra* is reproduced in the paper explaining the justification.

The *Brāhmaṇas* while giving the accounts of performance of a sacrifice do not confine to ritualistic procedure only like the *Śrautasūtras*, they provide various explanations to the names of the rituals and sacrifices. The interpretation of the horse of *Āsvamedha* in *Śatapatha-Brāhmaṇa* (X.6.4.1) has also been discussed here.—P.G.

582. Chaubey, B.B. :- *The Āśvalāyana Saṃhitā of the Ṛgveda*.

VII, XXX, Pts. 1-2, 1988, pp. 7-28.

Patañjali has mentioned 21 śākhās of *Ṛgveda*, but today, only one *Śākala Saṃhitā* is available in printed form, others have been lost into oblivion. Different Purāṇas dealing with the Vedic Śākhās, have been given the name of the promulgators of Vedic Śākhā Saṃhitās, but none has named *Āśvalāyana* as the promulgator of an Śākhā-Saṃhitā. It is the *Agni Purāṇa*, which mentions *Āśvalāyana* as a Śākhā-pravacanākāra. Some scholars believe that there was no separate Śākhā Saṃhitā of *Āśvalāyana*. Through his strenuous efforts Mr. Chaubey has been able to locate MSS of this Śākhā at 5 different libraries. He is editing it on the basis of a MSS procured from Rajasthan Prāchya Vidyā Pratiṣṭhāna, Jodhpur. The author is working at V.V.R.I.S. & I.S. Panjab University, Hoshiarpur.—D.D.K.

583. Chaubey, B.B. :- *What does the Asura's Performance of Sacrifices Allude to in Vedic Literature.*

HSAJ, III, Nos. 1-2, 1988, pp. 1-7.

In the later Vedic literature, the Asuras are described, performing sacrifices. The *Taittirīya Brāhmaṇa* and *Tāṇḍya Brāhmaṇa* clearly mention that the whole sacrifices were in the possession of the Asuras. The *Jaiminīya* and the *Śatapatha Brāhmaṇa* say that Vṛtra, one of the Asuras, had everything Ṛk, Yajus and Sāman. The Asuras had the knowledge of metres also. The black Yajurveda and almost all the Brāhmaṇas reveal many stories about Asura's performance of Vedic sacrifices. The mode of sacrifices by the Suras and Asuras has been described in this paper. The struggle between two cultures has been discussed elaborately.—D.D.K.

584. Dange, Sadashiv A. :- *Hotṛvūrya*.

VII, XXVII, Pts. 1-2, 1989, pp. 1-4.

The word *Hotṛvūrya* occurs twice in *Ṛgveda*, viz. at I.31.3 and VI.70.4; and at both the places there is the theme of the kindling and flaring of the sacrificial fire, there is also a praise of heaven and earth and they are likened to two priests which mark the *Hotṛvūrya*. The symbolic word *ghṛta* stands for the nourishing fluid (may be, dew drops) that form in between these two, suggesting the early morning time. Sāyana says that *Hotṛvūrya* is a karma (being an *aṅga*, part) of a sacrifice; and in the same breath, that it is 'sacrifice' Geldner renders the word as 'Hotṛ-selection' (*Hotṛ-wahl*) and, in the note he explains that heaven and earth shake with joy at the prospect of getting their share of the offering through the *Hotṛ* selection of Agni. Agni is seen, and is praised as the *Hotṛ* is clear at various places at *Ṛgveda*. Dange, the author compares the term *Hotṛvūrya* with the late *Hotṛ-pravara*, where Agni is to be selected and offered to in his aspect of the divine *Hotṛ*, prior to the selection of a human *Hotṛ*. *Hotṛvūrya* was a regular usual rite in a sacrificial set up. Agni has double function, his selection as *Hotṛ* is first step, he invokes the Gods and also helps to offer them.—P.G.

585. Dange, Sindhu S. :- *The Low-Voiced (Upāṁśu) Offerings in the Vedic Ritual Tradition*.

VII, XXVII, Pts. 1-2, 1989, pp. 27-31.

A deep probe to find the meanings of the *Upāṁśu* reveals many new things. Speech in a low voice is commonly used when some secret matters are to be discussed. Secret are the fathers, and secret also is what

is spoken in a low voice in the *Śākamedha-īṣṭi* in the *Śatapatha Brāhmaṇa*. The sacrificer, in order to avoid the displeasure of the demons wants to utter their names in a low voice, in *Āitareya Brāhmaṇa* and in *Taittirīya Brāhmaṇa*. The lore of *Yajus* to become equal to the other two lores was the purpose for performing the sacrifice with the *Yajus*- as in a low voice. Three explanations of the word *Upāṃśu* are given in *Śatapatha Brāhmaṇa* (VI.2.2.20-22). The construction of the fire-altar being uncertain and indistinct, the sacrifice was to be performed in a low voice; among, other two things are Prajāpati being undefined, and the seed is cast silently. The idea of secrecy developed further and it got related to the concept of procreation, and thus the act of laying the seed. The *Upāṃśu-graha* (cup) of *Soma* is several times mentioned in the Vedic ritual texts. *Upāṃśu* here signifies that which has attained nearness. Here also closeness in relations gives rise to secret talks. The later tradition of imparting the secret mantra to the disciple by making him sit by side of his teacher may be traced to the concept of the Vedic word *Upāṃśu*.—P.G.

586. Dass, A.C. :- *Magic-cult in Ṛgveda*.

VII, XXVII, Pts. 1-2, 1989, pp. 9-17.

About 200 passages belonging to witchery are found scattered throughout the *Ṛgveda*. Amongst the ten books (maṇḍalas) of *Ṛgveda*, at least 21 verses in the first, 5 in the fifth, 19 in the sixth, 53 in the seventh, 6 in the eighth and 83 in the tenth book are very similar to those of the *Atharvaveda*. These stanzas can be classified into six groups (i) *Bhaiṣajyāni* (ii) *Pauṣṭikāni* (iii) *Strī-karmāṇi* (iv) *Śānti-karmāṇi* (v) *Rāja-karmāṇi* and (vi) *Abhicārikāni*. From the first book, the last hymn is traditionally supposed by the Vedic society as a spell against the action of poison in a living being. The peace accorded to this hymn may be taken as an indication of its decline in authority and popularity also. The verses of the fifth book fall under the *Bhaiṣajyāni* category of spells used against abortion. The last hymn of the fifth book is addressed to the tools of the battle, merged with a kind of supernatural power and capacity. The seventh book reveals the historical process of transformation under which, witch-craft poetry travelled to the Vedic mode of pure form of the prayer. The seventh book talks of *Vasiṣṭha* as a magician, although he

seems to punish such persons who call him an occultist or magician.—P.G.

587. Datta, Indrani :- *Sāyaṇācārya's Methodology in Interpreting the Ṛgveda.*

VII, XXVIII, Pts. 1-2, 1990, pp. 11-17.

A careful perusal of Sāyaṇa's commentary of the *Ṛgveda* reveals some interesting points of various aspects of Vedic texts. He has interpreted almost all kinds of Vedic texts i.e. the Saṃhitās, the Brāhmaṇas and the Āraṇyakas. In interpreting all the Vedic texts, he has not always followed exactly the same method for all these texts. As a result, the same *mantras* often found in two different Saṃhitās, are interpreted differently with particular reference to the *vinīyogas*. At the very beginning of the *Ṛgveda*, while explaining the application of the *Ṛgveda* — "*agnimīle purohitam*" etc. Sāyaṇa has prescribed this mantra as *yajya* for the second Pavamanestī. His *puronuvākya* has been interpreted in varied forms, which the author has discussed elaborately.—D.D.K.

588. Deshpande, Indu :- *Sun-worship in the Āraṇyakas.*

JASB, LX-LXI, 1985-86, pp. 37-43.

This paper is an erudite and lucid attempt to observe the sun-worship as it occurs in the Āraṇyakas. In relation to the Sun, one has to take into account the three concepts, namely, the Sūrya, the Savitṛ and the Āditya. The terms Sūrya and Savitṛ denote the same deity. Among the Ādityas, Mitra is identified with Sūrya. In the post-vedic literature the Ādityas are regularly the ten Sun-gods. In the *Ṛgveda* and the Brāhmaṇas the Sun is called the soul of all that move and stand. In the Āraṇyakas the Sun is a symbol to meditate upon. The *Jaiminīya-upaniṣad-Brāhmaṇa*, an Āraṇyaka of the *Sāmaveda*, conceives the Sun as a primeval being, thus as "the universe in the beginning was he who burns here". The Sun rises from the immortal and stands firm in the immortal. The Āraṇyakas worship the Sun with full gratitude towards its power and usefulness. Luminous vision and luminous creation are the two functions of the Sūrya. Sacrifice to the Sun and heterogenous forms of the Sun-worship have been elaborately discussed in this paper.—D.D.K.

589. Devasthali, G.V. :- *Saṅkramasūtra of Kātyāyana* (Text with Translation, Exposition and Illustration).

Rm, XVI-XVIII, 1984-86, pp. 81-95.

Saṅkrama occurs when three or more *padas* (as a group) are repeated in the *Samhitā-pāṭha*. *Saṅkrama* is a feature peculiar to the *pada-pāṭha*, the *jatā-pāṭha* and all the *vikṛti-pāṭha*. The word *Āvartamāne* (in the Sūtra) stands for *Samhitāyāmāvartamāne*. So, this phenomenon namely *Āvartamānatvam* belongs to the *Samhitā-pāṭha*; while *Saṅkramasūtra* belongs to the *pada-pāṭha* and from there it is carried on into other *pāṭhas*. In the *Ṛgveda* it is known as *samaya* and there is a tract called *Galitapradīpa* which deals with this topic in connection with the *Ṛgveda*. Later on, this phenomenon was popularly named *Galita* (i.e. what is dropped or omitted), which has become current for all the Vedas. The procedure for this rule has been discussed with examples in this article.—D.D.K.

590. Gangal, V.V. :- *Purohita in the Ṛgveda*.

VII, XXIX, Pts. 1-2, 1991, pp. 12-21.

Sāyaṇa praises Agni as "the priest of sacrifice". Now the joint term "*puraḥ hita*" occurs twenty five times and "*puraḥ hiti*" three times. The *purohita* applies to humans only twice (X.98.7 *Devāpi* and X.150.5 *Vaiṣṭha* repeated twice), to Indra, Brahmanaspati, Sūrya and Dyāvā-prthivī once each. In all the rest 18 places it is Agni and at one place its translation by "priest" is necessary at all. Sāyaṇa, the great ritualist, states that Agni is *puraḥ hita* because he is the foremost benefactor. At one place (I.94.6) some terms, undoubtedly meaning particular priests, *Adhvaryu*, *Hotṛ*, *Praśāstṛ*, *Potṛ* are mentioned along with *Purohita* and Agni is said to be all of these as well as *Purohita* by birth. Tremendous scholarship is expended on the meanings and functions of Agni and Soma and other Vedic terms.—D.D.K.

591. Ghosh, Amal Kumar :- *Peculiar Conceptions of Childbirth in the*

Bṛhadāraṇyaka Upaniṣad.

VII, XXIX, Pts. 1-2, 1991, pp.93-97.

The most dominant ambition of the Āryan people was to produce better offsprings, specially the male offspring. The ritualistic cult for

child-birth and unique ideas of conception are found in the *Bṛhadāraṇyaka Upaniṣad* in detail.

Though women enjoyed freedom and had voice in the choice of their life-partners, in Upaniṣad's age they were also compelled to yield their love when a man desired. The *Bṛhadāraṇyaka Upaniṣad* discloses evidently the sacred knowledge of conception and ideas of child-birth. The Āryan people studied the science and they knew how to control the birth etc.—D.D.K.

592. Gonda, J. :- *Nidhipati* (AVS. VII.17.4 etc.).

Rm, XVI-XVIII, 1984-86, pp. 115-126.

The prayer for possessions and offsprings addressed to several gods accompanies the first of the *samiṣṭa-yajuṣ* oblations indicating the completion of a sacrifice – in case of the animal sacrifice that belongs to the *Soma* ceremonies – is not only handed down with many variants, but also differently interpreted by ancient and modern commentators and translators. The text of the *TS* runs as follows : *dhātā rātiḥ savitedam* etc. Whereas the commentators on *AVS* regard *rātiḥ* as an independent deity. Uvāṭa and Mahīdhara on *VS* are of the opinion that it defines or describes the name *Dhātā* as an apposition. With regard to *Nidhipatiḥ* all three commentators concur in considering it an appositive substantive denoting an aspect or function of *Prajāpati*. Both the commentators on *VS* explicitly state that mention of six gods, but Uvāṭa regards all six as *nidhipatiḥ*.—D.D.K.

593. Gopal, Lallanji & Gopal Krishna Kanti :- *Pulastya as a Dharma-Śāstra Writer*.

Rm, XVI-XVIII, 1984-86, pp. 127-132.

In his monumental work *History of Dharma Śāstra* P.V.Kane has included the name of Pulastya among the *Smṛti* writers. Kane has pointed out a few quotations from Pulastya occurring in medieval commentaries and digests. These quotations clearly show that in ancient times there was a *Pulastyasmṛti*, which dealt with a number of topics generally covered in *Smṛti* texts.

It is interesting to note how the name of Pulastya came to be included in the *Dharmaśāstra* writers. The topic has been discussed in

detail and Pulastya was accommodated as a Smṛti writer first by Vṛddha-Yājñavalkya and later by the author of Prayoga-pārijāta in the list of other Smṛtis.—D.D.K.

594. Gupta, Sudhir Kumar :- *Some Reflections on Vedic Accent*.

VII, XXVI, Pts. 1-2, 1988, pp. 103-109.

The Vedic accents, originally, were intended to help in pronouncing the Vedic texts correctly. They had nothing to do with their interpretation. Later on, with the development of grammatical studies they came to be associated with the interpretation of some uses. To eulogise grammatical studies and the correct utterance of the Vedic mantras, legends like that of *Indra-śātru* and *Sihūlapīṣatī* were evolved, which later on lost this character and were regarded as historical facts.

The Vedic texts were understood in ancient times without Vedic accent as is indicated by the unaccented mantras in the *Jaiminīya Sāmaveda Saṃhitā*, *Paippalāda Saṃhitā* of the *Atharvaveda* and the *Kāthaka Saṃhitā*. All the Vedic texts including the *Mantra-saṃhitā* can also be understood even today without the help of the accent. Accent marking limits the senses of some mantra-texts, which is against the Vedic statement *bhadraiṣām lakṣmīrhitādhivāci*.

Thus the accents, in the Vedic language, were introduced by some unknown or unidentified grammarian or ritualist, to help in the preservation of the sacred texts carefully and correctly, and to preserve the ancient modes of pronouncing those texts, in the days of the decline of the Vedic study, particularly, during disturbed conditions in the pre-Pāṇinian era, either contemporaneous, with the Prātiśākhya or a little prior to them, probably after Śākalya.—P.G.

595. Gupta, Sudhir Kumar :- *Yāska's Conception of Vedic Deities*.

VII, XXIX, Pts. 1-2, 1991, pp. 1-11.

Yāska has discussed his concept of Vedic deities in the *Daivata-kāṇḍa* in chapter VII of the *Nirukta*. Yāska commences his discussion by stating that the section called 'Daivata' contains those names of deities i.e. subjects, with which they are substantially treated. In its explanation, Dayananda Sarasvati holds that the characteristics or attributes due to which a subject is treated in a Vedic mantra are called deities. Yāska deals with three types of Vedic verses or mantras viz., *parokṣakṛtāḥ*,

pratyakṣakṛtaḥ and *adhyāmakṛtaḥ*. Agni, Indra or Vāyu and Sūrya are the supreme deities. There are two types of deities as animates and inanimates. Animates, like men have anthropomorphic panegyrics, appellations and limbs. The inanimate deities represent actions.—D.D.K.

596. Hazarika, B.N. :- *Rudra and Śiva : Their Vedic Concept*.

VII, XXVI, Pts. 1-2, 1988, pp. 19-28.

There has been difference of opinion among Vedic scholars in respect of the exact interpretation of the meaning of the term Rudra which is derived from the root *√rud* = to cry or to be ruddy (Pischel), or to shine (Grassmann). The deity, according to Weber was originally 'The howling of the storm', the plural denoting the Maruts; as known to *Yajurveda* the deity is essentially a compound of two gods of fire and storm; but Hillebrandt considers it as the deity of the hot season in India from the advent of summer to the autumn. Sāyaṇa, in his commentary on *RV* (I.114.1) derives the word 'rudra' in as many as six different ways, *AV* describes it as a deity attacking people with fever, cough and poison etc. Rudra had early been connected with dark characteristics. From the *Rgvedic* period he is a dreaded god. In the first portion of the *Śatarudrīya* hymn, Rudra is described as terrific deity. He is also the lord of the soldiers and all sorts of fierce weapons and sharp missiles are associated with him. He holds bow, arrows, thunderbolt and various other deadly weapons. He is the presiding deity of both higher classes and lower classes (carpenters, chariot wrights, potters, blacksmiths, *Niṣādas*, *Puñjiṣṭhās* or bird catchers, *śvanis* or those who roam about with dogs and *Mṛgayus* or hunters).

Śiva is originally an outsider in the Aryan pantheon, but he has his *Rgvedic* prototype in Rudra. Although the term *śiva* has been used in the Vedas, it meant simply propitious or benevolent. It was often used as soothing and flattering address to the terrible god Rudra. The pre-Aryan Śiva came to be identified with Vedic Rudra in later times. The word *śiva* was used specially in *Vājasaneyīsamhitā* as an adjective or name of Rudra which shows that the terrible god Rudra was gradually being transformed into a benign one. This process starting with the *Yajurveda* reached the highest point in the *Śvetāśvatara Upaniṣad* where Śiva is no more an epithet or attribute to Rudra but Rudra-Śiva is one god. It is clear that malevolent and benevolent aspects of Rudra are met in the *VS*

like thesis and antithesis are merged into one supreme deity bringing a synthesis thereby where He is superimposed upon by the universe.—P.G.

597. Jha, Damodar :- *Darśapūrṇamāsa Yāga kā Svarūpa (The Nature of Darśapūrṇamāsa Yāga)*. (Hindi).

Śod. Pat., XL, No.2, 1989, pp. 5-13.

This paper successfully attempts to bring out the nature of *Darśapūrṇamāsa Yāga*. It begins with three forms of *Yajña* and throws light on the period of time, authority, *ṛtavik*, material deities, *vedī*, the types of Agni, difference between *homa* and *yāga*, the nature of *Darśapūrṇamāsa* from all points of view. It also covers other aspects of this *yāga* and activities required to be performed by the priest as well as the performance of *Yajña*.—K.R.

598. Kansara, N.M. :- *The Vaidika Vyākaraṇa of Bhojadeva*.

JOIB, XXXVIII, Nos. 3-4, 1989, pp. 309-313.

Bhojadeva of Dhāra, the great emperor of the 11th century, A.D. is credited with the authorship of about 25 works on such a wide range of subjects like — literature, grammar, *nighaṇṭu*, astronomy, astrology, music etc.

In the branch of Sanskrit grammar, he inaugurated, in his *Sarasvatī Kaṇṭhābharṇa (Vyākaraṇa)*, a new system over and above the systems of Sanskrit grammar of Pāṇini, Cāndra Vāmana, Śakaṭāyana, Jainendra etc. His system is known as Bhoja system. Many of these attempts were with the obvious intention of making Pāṇini's grammar easy. In the Vedic grammar of Bhojadeva, having eight Adhyāyas, the last Adhyāya is exclusively devoted to the Vedic language and the accent in Sanskrit language. — D.D.K.

599. Kashikar, C.G. :- *Vedic Ritualistic Studies : A Retrospect and Prospect*.

Rm, XVI-XVIII, 1984-86, pp. 177-184.

The Veda cannot be truly understood unless adequate attention is paid, along other things, to the rituals prescribed and described therein. While speaking about the Vedic Saṁhitās, it is customary to distinguish

between the *R̥gveda* and *Athrvaveda* on the one hand, and the *Yajurveda* and the *Sāmaveda* on the other.

The *R̥gvedic* mantras were prescribed for sacrificial rituals and the *Atharvaveda* mantras were intended and prescribed for the various magical and domestic rites. The purpose of *Yajurveda* and the *Sāmaveda* is different from that of the *R̥gveda* and also of the *Atharvaveda*. While the sacrificial rites were directly reflected in the Vedic texts, there were also the domestic rites, which were to be performed by each householder which were recorded in the *Śrauta-sūtras* and *Gṛhya-sūtras*. Besides this the *Brāhmaṇas* and *Āraṇyakas* are necessary for understanding the Vedas.—D.D.K.

600. Katre, Shailaja S. :- *A Note on the Form Erire*.

VII, XXXVII, Pts. 1-2, 1989, pp. 5-8.

Faced with the dilemma of explaining the *guṇa* in *erire* from the pure root $\sqrt{ir}$ (i.e. without the prefix *ā*) on the one hand and the necessity of ignoring the *padapāṭha*, which does not analyse our form into *ā+irire*, the choice goes to the second alternative (the absence of *ām* is common to both). The unaccented *erire* could be regarded as the perfect 3pl. of *ā+ir*. In doing so, the analysis of the *padapāṭha* has got to be ignored, as the *padapāṭha* does not claim the same sanctity as the *saṁhitā*.—P.G.

601. Kulkarni, Nirmala :- *On the Interpretations of Abhrir Asi Nārīr Asi*
-TS- I.3.1.

VII, XXVIII, Pts. 1-2, 1990, pp. 18-28.

The present paper attempts at evaluating the interpretations of the verse *Abhrir Asi Nārīr Asi* (*Taittirīyasaṁhitā* I.3.1) given by the traditional as well as by the modern scholars. In this verse the word *nārīḥ* requires some explanation. Two interpretations of this word are possible. No.1 *Nārīḥ* equivalent of the word *nārī* (a woman) which is a derivative of *nṛ/nara* (a man). Keith and Bhide have accepted this meaning. No.2 *Nārīḥ* as a compound form of *na+ariḥ*, which means 'not an enemy' or 'one who does not have an enemy'. Eminent Indian scholars like Suryakant and Bapat translate it according to this interpretation. Different Vedic texts and commentators have been included in this

debate but the paper concludes by accepting *nārīḥ* as a woman and not 'not an enemy'.—D.D.K.

602. Kulkarni, R.P. :- *Management of Sacrificial Ceremonies of Ancient India.*

JOIB, XXXVI, Nos. 1-4, 1987, pp. 45-54.

Planning, organisation, motivation and co-ordination are main activities of management of sacrificial ceremonies of ancient India. A large and complex sacrifice like *Rājasūya* or *Vājapeya* as described in *Mahābhārata* and as ascertained in *Śrauta Sūtras* of different Ācāryas requires a large organisation. The author has given a detailed account of management skill and methods of different sacrificial rites and concluded with a furnished map indicating the distribution of work.—D.D.K.

603. Kulkarni, R.P. :- *Critical Path Method Applied to Aśvamedha Sacrifice.*

JOIB, XXXIX, Pts. 1-2, 1989, pp. 5-14.

The Critical Path Method (CPM) is a powerful tool for planning and management of all types of projects. The application of this method to the activities related to the preparations prior to performance of an *Aśvamedha* sacrifice is discussed in this paper, mostly based on the epic sources. First of all performance of many *Aśvamedha* and other sacrifices by Indian beings are narrated, some on the basis of inscriptional evidences. Then it is told that the structures for sacrificial ceremony were permanent. The CPM is represented by a schematic diagram or network that depicts the sequence and inter-relation of all the component parts of the project, and the logical analysis and manipulation of the network to determine the best overall programme of operation. The diagram clearly indicates the site operations that control the smooth execution of the works. The CPM applied to *Aśvamedha* sacrifice requires a number of activities, mentioned in this paper and their sequence for the preparation prior to the performance of a complicated sacrifice like *Aśvamedha*. Separate network diagrams may be needed, for programming larger activities like construction of pavilions and building of sacrificial township. The next step is to calculate the time required for each activity and to give the idea of the time restraints for a particular activity. One year is the minimum period available for all construction activities. The total cost of completing an activity is divided into direct and indirect

cost. The final finishing touches to both the types of structures (township as well as pavilions) may be given a few months before the beginning of the *Aśvamedha* sacrifice. The paper is enriched by the required figures and table.—P.G.

604. Kulkarni, R.P. :- *Principles of Work-study Applied to Darśapūrṇamāsa Sacrifices.*

VII, XXVI, Pts. 1-2, 1988, pp. 89-99.

The ancient *Ācāryas* were managers of outstanding ability and they have applied the principles of work-study (i.e. having maximum output with least possible effort) to the innumerable operations involved in performing a given sacrifice. The paper explains this aspect of the management of sacrifices by giving examples from the *Darśapūrṇamāsa* sacrifices as described by Baudhāyana. The paper gives five characteristics of work-study. It mentions factors like (a) working premises (b) cleanliness and good house-keeping (c) lighting (d) the climatic conditions effecting the efficiency of operation. The instructions are so clear that there is no possibility of any doubt in the mind of *adhvaryu* who has to arrange the utensils, tools and other materials like *darbha*, blades, grass bundles, faggot, etc. Instructions have been given by Baudhāyana for arranging the implements in the altar prior to the offering of *āghāra* libation and strewing of the sacrificial grass and placing of ladles. The procedure of an operation, application of principle of motion, economy, have all been discussed here. Lastly, some other points like distance between *gārhapatya* and *āhavanīya* fire-places, and change in the location of *dakṣiṇāgni*, etc. mentioned by later *Ācāryas* have also been referred here in this paper. One is thoroughly impressed about the methodical and succinct manner in which these procedures are given.—P.G.

605. Lokesh Chandra :- *Hymn to Nīlakaṇṭha in Vajrabodhi's Version.*

Rm, XVI-XVIII, 1984-86, pp. 53-60.

Vajrabodhi, Cin-kang-chih in Chinese, was a native of Malaya in South India. His father was the royal preceptor of the Pallava king of Kāñchī. He came to China by sea and reached Canton in A.D. 719. By his untiring exertions, Vajrayāna or Tantric Buddhism gained popularity in China. He translated a number of Tantric texts into Chinese. During

the years A.D. 731-736 he translated the hymn to Nīlakaṇṭha under the title 'Chien-shou Chien-yen., etc. The literal meaning of the title is the complete and unabridged *dhāraṇī* of the thousand-armed, thousand-eyed *Avalokiteśvara Bodhisattva*, the *Mahākāruṇika*. This title was borrowed from the earlier translation of *Bhagavaddharma* done during A.D. 650-661. Nīlakaṇṭha was an epiphany of Hari-hara who was the sovereign patron of the state.—D.D.K.

606. Maan Singh :- *Yāska on Vedic Accent*.

VII, XXVIII, Pts. 1-2, 1990, pp. 55-58.

Yāska, the illustrious author of the *Nirukta*, was fully cognizant of Vedic accentuation. He makes use of the term *svara* 'accent', of its three major kinds and specifically mentions the acute (*udātta*) and the grave (*anudātta*). According to him, a person who is ignorant of the meaning can not determine the accent and the grammatical formation (*saṃskāra*) of a word. He highlights the importance of the knowledge of accentuation for understanding the true sense of a word in a mantra. In unequivocal terms Yāska tells us that the more emphatic meaning has the acute (*udātta*) accent; the less the grave (*anudātta*). He has furnished some words as *asyāḥ* and *asya*, *Indraśatru* etc., which change the sense or meaning by using different accents.—D.D.K.

607. Mahulikar, Gauri P. :- *Vedic Agni in the Purāṇas – Some Aspects*.

VII, XXVII, Pts. 1-2, 1989, pp. 47-51.

The paper intends to describe various associations of Vedic Agni in Purāṇic accounts. Agni has triple character, as Agni on earth, as Indra or *Vāta* in mid-region, and as Sun in the heaven. Pururavas became one of the Gandharvas by sacrificing with Agni (fire) produced from upper and lower *araṇi* of *Aśvattha* tree, and he is said to have made one Agni threefold, the *Gārhapatya* (father, Brahṁā), the *Dakṣiṇa* (mother, Śiva) and the *Āhavanīya* (Guru, Viṣṇu). Agni, one of the mind-born sons of Brahṁā, was divided by Brahṁā first into two by his *huṅkāra*, and when the two demanded food, each again was divided into two, thus making four fires *akāra*, *ikāra*, *ukāra* and *huṅkāra*. *Bhūr*, *Bhuvah* and *Svah* also indicate the old principle of triple fire in the three worlds.

The accounts regarding Agni's association with the other Vedic deities are also considered here, beginning association with the Sun and the waters (Āpaḥ). Offering in fire at morning and evening gives clear indication of the Sun. *Agnihotra* is doubtless, the Sun while setting he enters the womb, i.e. the fire and offering into fire at evening is for his embryo state and morning for his birth as it reaches the Sun and increases his strength. Association with water is very peculiar. When this male, Agni comes into contact of waters (female mate) his seed becomes gold. Vedic association of gold and Agni is found in *Brahma Purāṇa* in an interesting manner.—P.G.

608. Matha, S.R. :- *Manu on Religion and Politics*.

VII, XXVIII, Pts. 1-2, 1990, pp. 147-155.

It has become customary and also relevant in the present social conditions to discuss about the relationship between religion and politics. It is true, that religion and politics are being used by the politicians and religious leaders for obtaining certain advantages in society, but for a historical perspective the views of Manu are presented here on religion in politics and vice versa. The religion and politics are always interfused in the *Manusmṛiti*, though they are scattered all through the treatise. Fairly, a good picture of the relationship of the king with religion could be obtained by gleaning various references in the *Manusmṛiti*. Manu felt the need for blending of this religion with the politics to overcome the socio-political crisis of his times and to reinforce national integration. Perhaps, a similar approach, of course with necessary modifications is in warrant to overcome this crisis in India today.—D.D.K.

609. Mehra, Baldev Singh :- *The Śrauta Sacrifices Described in the Kauśika-Sūtra*.

VII, XXVIII, Pts. 1-2, 1990, pp. 50-54.

The *Kauśika-Sūtra* (*Gṛhya-sūtra* of the *Atharvaveda*), which is also known as the *Samhitā-vidhi* had held the foremost position in the ritualistic literature of the *Atharvaveda*. The versatile Vedic scholar Ācārya Sāyaṇa, in his introductory – part of the *Atharvaveda-Bhāṣya* informs us that the *Samhitā-vidhi* furnishes materials to all other sūtras of the *Atharvaveda*. The priority of the *Kauśika-Sūtra* to the *Vaitāna-Sūtra* is almost accepted by a majority of the scholars.

The author of this article has discussed this issue at length in his Ph.D. thesis and concluded that the *Vaitāna-Śrauta-sūtra* originated very late which was added to the *AV* in order to make it of equal value with the remaining three Vedas much older and more important than the *Kauśika-Sūtra*.—D.D.K.

610. Mirasdar, Mangala :- *Conceptual Problems in Śrauta and Philosophy*.

VII, XXVIII, Pts. 1-2, 1990, pp. 132-137.

Before the study of the Upaniṣadic texts, the study of *Śrautadharmā* is inevitable to justify the philosophical concepts. While explaining some philosophical concepts, we have to consider the background in which they occur. The thorough study of *Śrautadharmā* comes before the study of Upaniṣads. The eligible student of *Brahmavidyā* is described to be *svayam juhvate* and the performer of *Śirovrata*. The *Anagnihotra* and *Anagnicit* is not eligible for the degrees of *Parabrahman*. Some concepts, some rites and some similes from some Upaniṣads must be explained and understood thoroughly. One of the important Upaniṣads viz. *Bṛhadāraṇyakopaniṣad* containing a bulk of philosophical thoughts is really concluding part of the *Śatapatha Brāhmaṇa*. The subject has been discussed elaborately in this article.—D.D.K.

611. Moghe, S.G. :- *Vaidyanātha Dīkṣita*.

JASB, LX-LXI, 1985-86, pp. 56-61.

Vaidyanātha Dīkṣita, the celebrated author of the digest entitled *Smṛtimuktāphala* appears to have been completely neglected in the *History of Dharmaśāstra* by M.M. Dr. P.V. Kane. This is possibly due to the fact, that, at the time when the first volume of the *History of Dharmaśāstra* was published in the year 1930, the digest *Smṛtimuktāphala*, was not published in printed form.

This voluminous digest is published in 6 volumes covering 944 printed pages (1937-40), and at the end, the index of Smṛti works, commentaries and digest works quoted by the author of the *Smṛtimuktāphala* is given by the author.

The paper concludes with the remarks that Vaidyanātha Dīkṣita appears to be a puny figure in the employment of *Pūrvamīmāṃsā* doctrines, has no independent views to contribute to the development of Dharmaśāstra and has not enjoyed an honourable position in the later Dharmaśāstra literature.—D.D.K.

612. Mohanty, S.S. :- *Some Observations on the Āśvalāyana Gṛhya*
Parīśiṣṭa and the Bhāṣya of Devasvāmin.

JOIB, XXXIX, Pts. 1-2, 1989, pp. 1-3.

The paper discusses some remarks of Devasvāmin, a commentator of the *Āśvalāyana Śrauta Sūtra* which are significant for presuming his position in relation to the *Āśvalāyana Gṛhya Parīśiṣṭa* (AGP) a work which being a *Parīśiṣṭa* displays its liberty to freely add the new developments without seeking much proofs in the sūtra text itself. The *Sīmantonmayana* (parting hair) ceremony is performed only in the first pregnancy, this view of AGP is analysed by Devasvāmin and the ceremony by him is taken as an independent ceremony performed in connection with pregnancy and child birth only. It is concluded that there is no need to add *prathame* before *garbhe* in the text. As regards the naming of the newly born child, AGP maintains that name should be given on the eleventh day after birth or after hundred nights or after one year or any day, which is considered as suitable, while Devasvāmin is of the view, that the name is decided on the day of the birth and actually given according to one's own tradition. Similarly in connection with the *Samāvartana* ceremony Devasvāmin was aware of the prescription of the Mantra in the AGP or any similar text. From the discussions, it is finally observed that the early developments of the *Āśvalāyana* school in domestic ceremonies were recorded in the AGP and the *Bhāṣya* of Devasvāmin. Probably Devasvāmin knew some earlier text like the AGP, which recorded the progressive views in the period posterior to the Sūtra text. The *Bhāṣya* of Devasvāmin, written earlier than the 10th century A.D. has not direct evidence that Devasvāmin knew the AGP. It is, however noteworthy that a large area of Devasvāmin's comments and narration of rites and ceremonies in the AGP remain apart from one another.—P.G.

613. Mohanty, Sulok Sunder :- *Nārāyaṇa's Commentary on the Āśvalāyana Gṛhya Sūtra.*

VII, XXVI, Pts, 1-2, 1988, pp. 100-102.

Nārāyaṇa, the commentator of the *Āśvalāyana Gṛhya Sūtra* (*ĀGS*) was the son of Divākara and was of Naidhruva Gotra. He was different from Gārgya Nārāyaṇa, the commentator of the *Āśvalāyana Śrautasūtra*. The *Āśvalāyana Gṛhya Kārikā* cites Nārāyaṇa with reverence. Prior to Nārāyaṇa, Devasvāmin has composed a *Bhāṣya* on the *ĀGS*. Jayantasvāmin who wrote a prayoga-like text on the said sūtra text was also earlier than Nārāyaṇa. While commenting on the sūtra, Nārāyaṇa mentions the views which are also prescribed by Jayanta.

The paper cites the examples where Nārāyaṇa gives something new in respect to the predecessor, Devasvāmin. Commenting on the rite of touching the region of breast in the *Anavalobhana* ceremony, Devasvāmin points out that the husband can only be the performer in this rite. Here Nārāyaṇa is of the view that in the absence of the husband, a brother-in-law can perform this rite. In the ceremonies like *pūṃsavana*, the performer, in the absence of the husband, is the brother-in-law. Jayanta also mentions the same substitution. The rite called the *ābhyudayika śrāddha* was performed on the occasion of the *caula*, *upanayana*, *godāna* and *vivāha* as stated by Devasvāmin, however Nārāyaṇa, following Jayanta adds here the other occasions like *pūṃsavana* and *sīmantonmayana* etc. Nārāyaṇa and Jayanta also agree upon citing the entire two sūktas in the *Anavalobhana* ceremony while Devasvāmin's view was that only fist mantra of the *prajāvat* and *Jīva-putra* should be cited. Nārāyaṇa justifies the performance of sacrifice in the *jātakarman* ceremony, which is also mentioned by Jayanta. Thus in performing few specific procedural details, Nārāyaṇa agrees with Jayanta while Devasvāmin seems silent there. Nārāyaṇa also mentions few details, which are neither mentioned by Devasvāmin nor by Jayanta. He mentions the repetition of the mantra placing gold near the both of ears of the child for the *Medhājanana* rite in the *Jātakarman*. Nārāyaṇa is also aware of the view of Jayanta regarding the number of the fire sticks to be used in the *Śihālīpāka* rite as fifteen. The sticks should be twenty one if those required for the *paridhis* are included. From the discussion, it is

clear that Nārāyaṇa is posterior to Devasvāmin and Jayanta and can be dated around 10th century A.D.—P.G.

614. Murti, M. Srimannarayana :- *The Thunder and the Lightning*.
Br. V, LIII, 1989, pp. 54-76.

The precepts of the Dharmaśāstras have a direct bearing on the characteristic features of the Vedic gods. The characteristic features of the gods in their turn are representations of natural phenomena. This paper attempts to focus this mutual relationship and interdependency among human actions, characteristics of gods and natural phenomena with the examples of the thunder and the lightning of the clouds.

The Vedic gods were evolved from natural phenomena. Therefore, every action enjoined by the Dharmaśāstras, which follow the Veda has a direct bearing on the characteristic features of the Vedic divinities. Man can derive full benefit from nature and even control it by adopting his actions to the motive forces of the phenomenal world. The paper supports the above view quoting references from different texts of Vedas, the *Śatapathabrāhmaṇa*, various *Smṛitis* and the *Āpastamba*. — B.L.S.

615. Nelson, David N. :- *The Vedic Ritual Vājapeya (Act for Increasing the Vāja)*.

VII, XXVII, Pts. 1-2, 1989, pp. 32-40.

The word 'peya' in the compound *Vājapeya* should rather be derived from the verb *ṽpyāy* = *pi/pī* to increase; the compound should mean act for increasing the *vāja*. The term for this rite should be rendered with the more correct and descriptive translation 'act for increasing the food' or more simply the 'food increasing rite'. Scholars like Weber have disputed the earlier rendering of 'peya' = 'drink'. Weber rendered *Vājapeya* as 'a victory-feast for the chariot-race-winner'. Keith's assumption of the primacy of *Soma* drinking in the *Vājapeya*, justifiably doubted by Weber, can certainly be disputed. There is no attempt to associate the act of drinking with the word *Vājapeya*. *Vāja* itself is the food. When a cow, a horse, or a man becomes well-satiated with food, he (it) becomes then a *vājīn* possessor of *Vāja* 'food', not 'strength'. Br. II.193 gives the reason for performing the *Vājapeya*. Accordingly, the *vāja* increasing rite is none other than the food increasing rite. With this

food increasing rite the gods sought to obtain the food and other desires. *Āpya* here in the term *Vājapeya* could well be derived from $\sqrt{ap}$ = to obtain. But the stronger evidence for the derivation of *peya* from $\sqrt{pyāy}$ = *pi/pī* comes from the secular, not from the liturgical literature. Patañjali on Pāṇini I.2.64 vārt. 35, cites the authority of *Vājapyāyana*, the etymology of whose name is with no doubt 'vāja-increasing' or 'increase of vāja'.—P.G.

616. Pathak, Rakesh Ranjan :- *The Mystic Syllable 'Om' in the Vedas*.

VII, XXIX, Pts. 1-2, 1991, pp. 27-30.

Several native papers on Indology surface repeatedly like volcanoes in the ocean of Western wisdom. But in the heart of eastern earth, fire is not enough even to continue these topics already set ablaze a century ago. Words are analysed in dubious details just to belly the reality. From ancient history to recent science, whatever belongs to us is either borrowed or imitated at least in their opinion, but whatever they say, they are right. Colonel Bodern stated most explicitly in his will (dated 15.8.1811) that his munificent bequest was to promote the translation of the scriptures into Sanskrit so as to enable his countrymen to proceed in the conversion of natives of India to the Christian religion. The same work assures its readers that *Om* appeared in the Upaniṣads for the first time. But it is not impossible to see the seed of seven *Vyāhṛtis* with the eight *Om* in the Vedic phraseology. Similarly, the author has furnished a refulgent light on the word 'Om' as found in Vedic texts.—D.D.K.

617. Pimplapure, G.W. :- *Pratīka-Sūtras*.

VII, XXVII, Pts. 1-2, 1989, pp.18-26.

Pratīka-Sūtra is a code syllable found to have been employed in some scripts of the *Kāṇvaśatapatha* to denote the exact number of Kaṇḍikās contained in a Brāhmaṇa. The purpose of the *Pratīka-Sūtras* is to guard the number of Kaṇḍikās from the possibility of intermingling with other Kaṇḍikās (sub-sections) perhaps as a result of influence of Mādhyandin reading which has division system different from the Kāṇva text. The paper discusses the interpretation of the *Pratīka-Sūtras* and it is noticed that the bunch is available in Mysore manuscripts only. The composer seems to conceal the real purpose and he wanted it to be

known to his followers or disciple alone. The study of the number of Kaṇḍikās, representative syllables in a colophone, and the minute comparison make one to arrive at the concordance. The paper gives the table of numerical number and code syllable. There are lapses in the colophone of the *Ekapāt Kāṇḍa* of the Belgaon script. The paper also discusses the date and authorship of the *Pratīka-Sūtras*. The date arrived at after long discussion of several points including face meaning of the bunch is the end of the eighteenth or beginning of the nineteenth century. The composer is Śrīcidambara Mahārāja a member of Cidambara family. Finally the question whether the sūtras meant for the *KaṇvaŚatapatha* only is touched. The enquiry in this case is left for the scholars to be pursued further. To preserve the Vedic text intact and free from any kind of intermingling is the real purpose of the sense of imagination applied behind the technique of the *Pratīka-Sūtras*. — P.G.

618. Pradhan, Shruti S. :- *The Concept of Kanyā-śulka in Vedic and Post-Vedic Literature.*

ABORI, LXIX, Pts. 1-4, 1988, pp. 29-49.

This paper is a significant contribution to Indology, which presents a critical, historical and socio-economic study of *Kanyā-śulka*. The author has collected passages from the Vedic literature, the Dharmaśāstras and *Mahābhārata* containing references to *Kanyā-śulka*. The term *śulka*, according to the *Śabdakalpadrūma* specifies the meaning as sale and purchase of a thing. *Medinī* quoted here specifies the meaning as *varāḍ-arthagrahaṇam*. The MB, *Anuśāsanaparvan* (44-46), containing and illuminating discussion on *śulka*, makes it clear that if *śulka* is understood to mean price, then the practice of *Kanyā-śulka* is condemnable. It is the worth, the social worth of a girl paid for in terms of wealth to the relatives. The theme is intrinsically conceived which shows the author's deep erudition, critical acumen and mastery over the subject.—D.D.K.

619. Ramanathan, A.S. :- *Pt. Madhusudana Ojha on the Nāsadīya Sūkta*
(RV. X.129).

VII, XXVI, Pts. 1-2, 1988, pp. 1-11.

In the present paper an attempt has been made to give an exposition of the *Nāsadīya Sūkta* according to Madhusudan Ojha taking

full advantage of the available explanation of Sāyaṇa on the same. According to Sāyaṇa, the *sūkta* first describes the state when a deluge has removed the entire cosmos from the scene and then explains how creation brings back into existence the observed cosmos. According to Madhusudan Ojha, there existed in the early Vedic period a community called *sādhyas* who were mostly materialistic in their outlook and the ten theories propounded by them could be catalogued as follows :

1. Sat-Asat vāda 2. Rajo-vāda 3. Vyoma-vāda 4. Aparā-vāda
5. Āvaraṇa vāda 6. Ambho-vāda 7. Amṛta-mṛtyu-vāda
8. Ahorātravāda 9. Dāiva vāda and 10. Saṁśaya-vāda.

Copious references are found in the Vedas and Brāhmaṇas to these theories. Ojha took pains to collect these references and wrote separate book for each of these *Vādas*.

The *Nāsadīya Sūkta* according to Pt. Ojha, rejects all the above theories and makes its own contribution to our understanding of the origin of the cosmos. The paper re-examines the *Nāsadīya Sūkta* *ṛk* by *ṛk* in the above light. *Ṛk* I says that there was neither *sat* nor *asat* at that time. The *Śatapathabrāhmaṇa* says that only Mind (*Manas*) was there. Mind is neither *Sat* nor *Asat*. Here *Asat* should really mean *Prāṇic* energy. From *Asat*, the *Sat*, i.e. *Jagat* came into existence. Both *Sat* and *Asat* were born in the highest heaven from which both Aditi and Dakṣa were born. *Taittirīya Upaniṣad* (II. 1), *Gītā* (III. 37), *Manu* (I.21) and many other references of *ŚB* (VI. 3.1.18, VI.7.4.5 etc.) are referred to in the book of *Rajovāda* by Ojha with many interesting details of Vedic cosmogony. The other *Ṛks* show that *ṛṣi* wants to discredit materialistic theories of the origin of the cosmos and supports the Brahman-theory, which upholds divine power in the creation of the cosmos. The *Nāsadīya Sūkta* actually, upholds the Advaita theory and touches upon many other issues of cosmogonic interest.—P.G.

620. Ranade, H.G. :- *Āśvalāyana Śrauta Sūtra : Some Problems*.

VII, XXVIII, Pts. 1-2, 1990, pp. 45-49.

It is claimed that the description of the Vedic rites in the Vedic texts, especially in the *sūtra* and *Prayoga* literature has all the perfection and there is nothing vague about them. The experience is however much different. The interpretations given by the commentators and

traditionalists in respect of certain ritualistic situations prove the hollowness of this claim. In the present paper the author has tried to elucidate this point in connection with the sūtras of the *Āśvalāyana Śrauta Sūtra* (ĀŚS).

The term *dakṣināvṛt* (ĀŚS I.1.4), for instance, explained in different ways, has been discussed in this paper. Similarly, there are some problems in the ritual performances. Hence, it can be maintained that there is a dire need to re-examine the technical terminology of the Vedic ritual and critically edit the texts from the viewpoint of the modern scholars with all necessary splits.—D.D.K.

621. Roy, Sudhangshu Mohan :- *Concept of Seasons in the Śatapatha-brāhmaṇa.*

VII, XXVIII, Pts. 1-2, 1990, pp. 29-35.

Details of the Āryan calendar along with the enumeration of seasons are met with the Brāhmaṇic age. The *Śatapathabrāhmaṇa* and the *Aitareyabrāhmaṇa* calculated 360 days in a year. There are 60 days and nights taken together in a month. The *Śatapathabrāhmaṇa* also calculated *muhūrtas* out of the months, days, nights and seasons. In other Brāhmaṇas also, similar views like that of the *Śatapathabrāhmaṇa* are met with. Though the Brāhmaṇas presented different opinions with regard to the counting of seasons yet the Āyurvedic classics of Caraka and Suśruta clearly mentioned that there are six seasons in a year and two months make a season. These are *Vasanta*, *Grīṣma*, *Varṣā*, *Śarat*, *Hemanta* and *Śiśira*. Each year starts with spring season. Each season has been discussed in detail.—D.D.K.

622. Sahasrabudhe, M.T. :- *Sūryopāsanā: Sūrya Raśmi Vijñāna kī Prācīnatā (The Worship of the Sun :Antiquity of the Solar Science).* (Hindi).

& Chitale, S.K.

Śod. Pat., XLI, Pt. 4, 1990, pp. 65-68.

This paper throws light on the 'Antiquity of the Solar Science' on the basis of references contained in Vedas about the worship of the Sun. It also refers to the precept of triple oneness contained in Vedas, *Vāyu Purāṇa*, *Śatapatha*, *Aitareya*, *Tāṇḍya* and *Jaimini Brāhmaṇas*.—K.R.

623. Sahoo, P.C. :- *Priestly- Abhicāra in the Śrauta Ritual.*

JOIB, XXXVIII, Nos. 1-2, 1988, pp. 7-15.

It is intended in this paper to discuss how the priests during the performance of Śrauta sacrifices are able to practise the black magic known as *Abhicāra* against the sacrificer. There are not less than sixteen priests divided into four groups and headed by four main priests, namely *Hotṛ*, *Adhvaryu*, *Udgātṛ* and *Brahman* required to carry out every detail of ritual performances. The paper contains some examples from the texts where these main priests are given chance to practise *Abhicāra* against the sacrificer. It is instructed in the texts that if the *Hotṛ* wants to do any harm to the sacrificer then he may bring confusion, change the usual order, avoid recitation, insert unusual utterances and change the natural tone at the time of recitation, etc. As regards the various harms, which the priests desire to bring on the sacrificer, they not only aim against the person of the sacrificer (both physical and mental) but also against his sacrifice, family, kingdom and subjects. It seems that in course of time, some preventive measures have been taken to check such evil practices inside the sacrificial ritual, but due to the priest's inclination to practise so, it could not be possible to control them permanently. This mutual enmity among the participants i.e. the priest and the sacrificer of a *Soma* sacrifice was so frequent that it created hindrances on the process of smooth performance of Vedic sacrifices. What more to say, Viśvāmitra who supposes himself a wizard priest claims that the race of Bharatas, thrives under the protection of his charms.— P.G.

624. Sarma, E.R. Sreekrishna :- *Concept of Man in the Vedic and Upaniṣadic Literature.*

AB, 1982, pp. 56-61.

The word used in the Vedic literature to mean a human being in its essence is, *Puruṣa* as against the words *prajāḥ* (which are born), *manuṣya* (a thinking being), *martya* (associated with the idea of mortality) and *nara* (who leads ahead). *Puruṣa*, as in most cases, does not mean the biological or psychic man, but the essence of man or humanity as such. Yāska derives this word so as, to mean 'he who lies inside' or 'permeates the whole interior'. This interpretation is found in some Vedic statements too, it has also been interpreted to mean that which is eternal. This shows that the eternal spirit is considered to be the

essence of man and this idea comes further crystallised and systematised in the Upaniṣadic texts.—D.D.K.

625. Sathe, Jayashree :- *Is RV. X.121 A Hymn to Prajāpati ?*

JOIB, XXXVI, Nos. 1-4, 1986-87, pp. 29-37.

The hymn RV. X.121 has already aroused much discussion among scholars and raised divergent views. The celebrated refrain of the hymn is '*Kasmai devāya haviṣā vidhema*'? It is alleged by some eminent scholars i.e. Bloomfield and others that the whole hymn poses a riddle whose answer one may get from a clue in the last verse of the hymn, that is to say : the word *kasmai* is replaced by the word *Prajāpataye*. In other words, the hymn may be said to declare the nature of this deity Prajāpati.

Some scholars consider the tenth verse as interpolated as Śākalya has not given its *padapāṭha*. However, Sāyaṇa explains '*Ka*' as *Prajāpati*. There are different interpretations of this hymn, but finally it belongs to *Hiraṇyagarbha* or to the Supreme one '*Ekam sad viprā bahudhā vadanti* (RV. I.164.46 b)'.—D.D.K.

626. Sharma, Indu :- *Sāmaveda men Upāsanā-Vidhāna (Upāsanā Doctrine in Sāmaveda)*. (Hindi).

KURJ, XXVI-XXVII, 1992-93, pp.270-278.

Opens with the proposition that music has great power to leave indelible impression on human beings. Even Bhagavāna Śrīkṛṣṇa considers himself to be 'Sāma' among Vedas. This proposition is strengthened further referring to *Mahābhārata* – the great epic as also through references from Upaniṣadic literature. By repeating the hymns of Vedas in a flat manner brings no impression upon the listeners, but in case the same hymn is sung it is going to give lasting impression. The support to the proposition is continued through references from Upaniṣadic literature. Defines, *Upāsanā* as a way of life, treating all beings alike and an attempt to have vision of God. Swami Dayananda considers that *Upāsanā* is assimilation with God i.e. to make oneself pure as the God is in action and nature; by considering God omnipresent and self the abode of presence; being close to God and self to have vision of God through practice of Yoga. Feels, that *Upāsanā* helps in realisation of God in all as well as the self. It is a path, through which one can achieve

Him. Continues the discussion on the basis of hymns in *Sāma* dedicated to Agni, Indra and Soma. Reference to *Āraṇyaka Kāṇḍa* by its heading itself indicates the contents as spiritual knowledge.

Concludes that *Sāmaveda* has provided rare alleviation to Vedic hymns through singing that impresses the mind of human beings and they learn hymns for oral recitation, as such get themselves assimilated with the godly characteristics and this is the tradition of *Sāmavedic Upāsanā*.—N.K.S.

627. Sharma, Jai Narayana :- *R̥gveda men 'Eka' ki Saṅkhyā kā Darśana* (The Philosophy of Numeral 'Eka' in *R̥gveda*). (Hindi).

Sod. Pat., XL, Nos. 3-4, 1989, pp. 5-23.

This paper throws light on the fact that the *ṛsis* of *R̥gveda* were not only acquainted with the number 'eka', i.e. one but also had the full knowledge of its various forms - changing according to place and time. Daily happenings gave birth to this opinion that all the things in the world may be different outwardly but elementally they are one. As the God is only one, similarly, all different numbers are based upon one. All the innumerable numbers are contained in it. It is one, it is integral and undoubtedly one. This is the gist of philosophy of numeral one, contained in the Vedas.—K.R.

628. Sharma, Shrikrishna :- *Śikṣā Granthon men Svarabhakti : Eka Viśleṣana* (Svarabhakti in *Śikṣā Granthas : A Critical Study*). (Hindi).

KURJ, XXVI-XXVII, 1992-93, pp. 241-247.

States that to preserve purity in recitation, semantics and relevance of the Vedic hymns, the six auxiliaries of Veda, *Śikṣā*, grammar, etymology, metre, astrology and kalpa have been added and updated with the passage of time. Among these six auxiliaries, the author considers '*Śikṣā*' as the most important. Emphasizes, his point by comparing *Śikṣā* with other five auxiliaries and passes on to explain etymology of the word *Śikṣā* under focus. Includes, discussion on the forms of *Svarabhakti* by referring to the *Prātiśākhya*s of *R̥gveda*, *Taittirīya Śuklayajurveda* and *Atharvaveda*. Therefrom the discussion continues with reference to the authors of *Yājñavalkyaśikṣā*

Laghumadhyandinīya śikṣā, Varṇaratna-dīpikā, Nārādīyaśikṣā. Attempts to establish the real meaning of *Svarabhakti* as a help it derives from the minutest sound to overcome the difficulty of pronouncing internal (*antastha*) letters that appear after 'repha' and 'lakāra' – having profound wind-pressure and as such for a solution taking help from the minutest sound. Also includes references for the place of *Svarabhakti* in the sounds of letters.

Concludes stating that *Svarabhakti* is the minutest sound, which is a part of the pre and post letter and this *Svarabhakti* does not harm the context/joint. Author feels by aforesaid analysis of the position, area and pronunciation of *Svarabhakti*, whereas, we have drawn a few conclusions, there we have also confronted a few unresolved problems, that require due considerations and analysis e.g. *dvirukta ūṣma varṇa* following *repha* and *lakāra*; again *ṣkārurūpa* and *lṣkārurūpa Svarabhakti* during the composition of *śikṣā granthas* how got assimilated into one form, while these were not as such in *Prātiśākyas*. Suggests further contemplation upon burning problems of the subject of *Svarabhakti*, in order to find solution to these problems in the recitational branches of *Vaidika Saṃhitās*, regional and local dialects and their influences.—N.K.S.

629. Swami, Veerabhadra :- '*Black Magic*' in the *Atharvaveda*.

VII, XXVI, Pts. 1-2, 1988, pp. 29-33.

The Atharvanic magic is a complex phenomenon and is usually made of several constituent elements. The magical potency in the mantras belongs to the sound of the word rather than to its sense. In addition to the use of speech, the Atharvanic magician employs objects like an unbaked earthen pot, mixed corn, raw flesh, a cock, a goat, a sheep, animals with single hoofs, animals having a double set of teeth, an ass, a rootless plant, fire, dice, various kinds of corns like *yava*, sesame, beans etc., various plants like *apāmārga*, *prṣniparṇī*, *rohaṇī*, etc. and amulets (*pratisāra*) made of *jaṅgiḍa*, *darbha*, *śaṅkha*, *audumbara* and *varaṇa*.

The paper describes also the procedure and effect of the magic. The enemy is denoted variously, by preparing his effigy, by writing his name piercing it with the nail of the finger, or by a symbol made of black mustard (*rāja-sarṣapa*) which should be scrapped and fumigated.

The author gives three note-worthy examples from AV. I.14.1, AV. VI. 138.1 and AV. VII.35.3. The history of the interpretation of the hymn AV.I.14.1 has been given by quoting Ludwig, Zimmer, Whitney and Bloomfield. *Kaushika Sutras* XXXVI, 15-17, XLVIII, 32, and XXXVI, 33 and 34 mention the charms of a woman against her rival, the fruits of the *kakua* tree to be used in the ritual, in which an important man begins the ritual by putting a woman's head dress, and finally the composite charm for preventing a woman from begetting a son or from begetting offspring at all.—P.G.

630. Thite, Ganesh :- *Agniyavabhṛtha*.

HSAJ, III, Nos. 1-2, 1988, pp. 19-20.

The meaning of the word *Agniyavabhṛtha* has been discussed in this paper. When a person who has undergone the initiation for a sacrificial session dies, the performers have to perform an expiatory ritual. Here the ĀPSS xiv uses the word noted above. W. Caland remarks that the meaning is not certain. He proposes a hypothesis that by the sūtra it is meant that before the other utensils are thrown in water, the fires of the dead person should be thrown in the water. Thus by the word *agniyavabhṛtha* he understands throwing of fires in the water. The lexicons also fail to give a concrete interpretation of this word. On this basis of different views, it has been finally settled that since the initiated person is dead, there is no question of his bath and his body is to be burnt with sacred fire.—D.D.K.

631. Tiwari, Shashi :- *Ṛksamhitā men Marāṇottara Jīvana (Life After Death – As Revealed in Ṛksamhitā)*. (Hindi).

Rm, XVI-XVIII, 1984-86, pp. 377-390.

The *Ṛgveda* is said to be a pure collection of eulogy of gods and religious prayers and there appears to be no philosophical point of view in it. But some hints for the future literature are available. Dealing with the terrestrial affairs, viz. health, wealth, prosperity, killing the enemies etc. The *Ṛgvedic* Āryans were fully aware of the facts that all the worldly virtues are transitory. Volume I and V of the *Ṛgveda* reveal the life after death, but the western scholars consider these parts as interpolated at a later stage. Other topics dealt with in this article are : Mortal and Immortal beings, the Pitṛs (forefathers who have expired, Pitṛloka and

Yama, Pitṛyāna and Devayāna, Swarga (Heaven) and Hell (Naraka), Re-incarnation, interpretation of other Vedic rituals from philosophical point of view.—D.D.K.

632. Vajpai, Prahlad Narayana :- *Ṛgvedakālīna Saraswatī - Vāstavikatā yā Parikalpanā* (Saraswatī of Ṛgvedic Age – A Reality or an Imagination). (Hindi).

Śod. Pat., XLI, Pt. 2, 1990, pp. 55-64.

This paper brings home to the reader the truth about description of Saraswatī river available in *Ṛgveda*. Through various references, he proves that it was a very significant river of the age. When flooded, it would become dangerous and devastating. This river disappears as a result of cyclone which has been described as Vṛtra. Yamunā and Satluja were separated from Saraswatī. Yamunā merged into Gaṅgā. Satluja merged into Vyāsa. As a result Saraswatī became dry. Wheresoever its remains are found, they are known as Saraswatī even in the present times.—K.R.

633. Vatkar, Ashok :- *The Vedic Rudra: The Deity or the Mount Kailāśa*. VIJ, XXIX, Pts. 1-2, 1991, pp. 31-36.
See Under Sec. XI.

634. Wadekar, Mukund Lalji :- *Identification of Some Smṛti-citations from the Brahma-Sūtra-Śāṅkarabhāṣya*. ABORI, LXIX, Pts. 1-4, 1988, pp. 265-267.

Śāṅkarācārya's commentary on the Brahma-sūtras abounds in citations from numerous sources, like the Saṃhitās, Brāhmaṇas, Upaniṣads, Kalpa-sūtras, Purāṇas, Dharma-sūtras, Smṛtis, *Mahābhārata* and Schools of Indian philosophy. The erudite editors of the commentary have taken great pains to trace these citations to their sources. Thus, scholars like S.K. Belvalkar, P.V. Kane, V. Venkatachalam and others have arduously identified numerous citations in their works. However, a number of *Śruti* and *Smṛti* citations in the text have still remained untraced, and have not yet been identified.—D.D.K.

REVIEWS

REVIEWS

SURĀ- THE LIQUOR AND THE VEDIC SACRIFICE by Madhavi Bhaskar Kolhatkar, Pub. D.K. Printworld (P) Ltd., Delhi : 1999, pp. i-xiv+7+218, Price : Rs. 280.

Surā (liquor) is used in the Śrauta ritual which comprises two sacrificial institutions : (1) *Soma*-sacrifices; and (2) *havis*-sacrifices, the division being based mainly on the oblation material used in a sacrifice. In a *Soma*-sacrifice, the main oblation is the *Soma*-juice while in the *havis*-sacrifices, the oblations are of milk, curds, ghee, clarified butter and various grains (paddy, barley, wheat, *Śyāmāka* etc.) and of an animal in the *Nirūdhapaśubandha*. Besides the difference in the oblation-material, more priests are needed in a *soma*-sacrifice than in a *havis*-sacrifice; and the singing of *Sāman* and the *Avabhṛtha-Iṣṭi*, particular to a *soma*-sacrifice, are generally absent in a *havis*-sacrifice. Among the *havis*-sacrifices falls a special sacrifice known as the *Sautrāmaṇi*, which is of two forms: (1) the *Caraka*; and (2) the *Kaukilī*. The *Caraka* is performed after the *Rājasūya* and also after the *Agnicayana* (the rite of building the fire-altar) while the *Kaukilī* is an obligatory (*nitya*) rite. Both of these rites are performed for one who has vomited *Soma* or for one who is excessively purged by *Soma* but the *Kaukilī* is performed also for the fulfillment of certain desires. Besides other offerings, three cups of *Surā* (liquor), prepared from grains, are offered to the *Aśvins*, *Sarasvatī* and *Indra Sūtrāman*. *Surā* is also used in the *Vājapeya*-sacrifice. According to the *Aitareya-Brāhmaṇa*, the sacrificer is given the *Surā*-drink in the *Rājasūya* and also in the *Punarabhiṣeka*, performed at the end of the *Rājasūya*. However, it is only in the *Sautrāmaṇi*-sacrifice that the *Surā* is not only offered but also consumed by the sacrificer as well as by the priests.

The author of the book has made a comprehensive study of the *Sautrāmaṇi*-sacrifice in both of its forms in the light of the *Brāhmaṇa* and the *Sūtra* literature and has tried to solve various problems associated with it. Part I discusses the place of the *Sautrāmaṇi* in Vedic ritual, the *Rājasūya* and the *Sautrāmaṇi*, the *Punarabhiṣeka* and the *Sautrāmaṇi*, the *Sautrāmaṇi* as a medicinal rite, relation between the *Agnicayana* and the *Sautrāmaṇi*, and the primordial myths connected with the *Sautrāmaṇi*.

sacrifice, Part II deals with the ritual of the caraka-sautrāmaṇi, preparation of *Surā*, the ritual of the Kaukili Sautrāmaṇi, the Abhiṣeka of the sacrificer, and the difference between the Caraka- Sautrāmaṇi and the Kaukili- Sautrāmaṇi.

Mrs. Madhavi Bhaskar Kolhatkar, the author of the book under review, claims that the Punarabhiṣeka (reanointment) might have been the origin of the Sautrāmaṇi-sacrifice and that the roots of the Punarabhiṣeka lie in the struggle for superiority between the Brāhmaṇas and the Kṣatriyas; for it is performed for a Kṣatriya-sacrificer, the king himself, who has undergone the Abhiṣeka (anointment) rite in the Rājasūya sacrifice. As during the sacrificial performance he has become temporarily a Brāhmaṇa, he performs the Punarabhiṣeka ceremony in order to regain his Kṣatriya-hood. On account of the rivalry, the Kṣatriya-sacrificer was denied the right of partaking of the sacrificial *Soma*-drink by the Brāhmaṇa-priests in the Rājasūya-sacrifice and was given *Surā* (liquor) instead. In the Punarabhiṣeka rite also, he was given *Surā* as his own drink. The author has made a close study of the myths connected with the Sautrāmaṇi-sacrifice and has tried to explain the mythological background of the sacrifice. He has successfully dealt with the complicated nature, conceptual background and ritual procedure of the Sautrāmaṇi-sacrifice in the present book.

The book contains a useful glossary, a Sanskrit Index and a General Index.

The book is nicely got-up and moderately priced.

Maan Singh

LIFE SURRENDERED IN GOD by Roy Eugene Davis, Pub. Motilal Banarsidass, First Indian Edition, Delhi, 1997, pp. 297, Price : Rs. 295 (Cloth), Rs. 195 (Paper).

The book under review is divided into three Parts. Part one consists of two chapters, of which chapter one (Philosophy) acquaints with the reader real purpose of life and the unfolding of soul capacities; oneness of religions; the *guru-śiṣya* relationship; the process of cosmic manifestation; the seven spheres of creation; the unveiling of the organs of action and perception; reincarnation, Karma and fulfillment of destiny; awakening to awareness of immortality; cosmic time-cycles, sequential

ages and our future in the ongoing process of evolution; and an accelerated path to God-realization. Chapter two (Yoga : Philosophy and Practices) discusses various systems of Yoga — Hatha, Karma, Jñāna and Rāja; and subtle anatomy and philosophy : life forces (*Prāṇas*), vital centres (*cakras*) and Kuṇḍalinī.

In part two (Procedure), comprising four chapters, Roy Eugene Davis presents an English version of the four Pādas (*Samādhi*, *Sādhana*, *Vibhūti* and *Kaivalya*) of Patañjali's *Yogasūtra* with his own brief but enlightening commentary, useful for *Sādhakas*.

Part three (Practice), spread over three chapters, offers guidelines to enlightened living (chapter one); life-enhancing routines to support spiritual unfoldment (chapter two); and *Kriyā-yoga* meditation-techniques and routines (chapter three).

It is followed by an Appendix, which informs the reader about the transmission of the *Kriyā-yoga* tradition in the current era through Mahāvatāra Bābājī, Śyāmācaraṇa Lāhiḍī (Mahāśaya), Svāmi Yukteśvara and Paramahansa Yogānanda. The book contains at the end a useful glossary, with annotations, of key words and terms. It is, however, lacking in an index.

The book is intended to be a handbook for God-surrendered devotees of the present era, especially the ones attuned to the *Kriyā*-tradition but with exposition of basic principles and guidelines helpful to spiritual aspirants of any enlightenment tradition.

The book is nicely got up and reasonably priced.

Maan Singh

AYURVEDA REVOLUTIONIZED : INTERPRETING ANCIENT AND MODERN AYURVEDA by Edward F. Tarabilda : Motilal Banarsidass, Delhi, 1998, pp. 204, Price : Rs. 195.

The above book looks upon the ancient science of Āyurveda from an original point of view. The author has tried to synthesize the ancient and modern approach to Āyurvedic practice. He has attempted to argue for the position that it is not the patient's constitution but seeing the patient in terms of the Seven Disease Tendencies, which is essential for the treatment of diseases. In the recent years Āyurvedic medicine has become one of the leading forms of modern alternative form of medicine

in the West. He contends that the ancient form of Āyurveda can be contrasted with the more modern understanding of this method of medication and both should be self-consciously combined for greater efficacy.

Modern day Āyurveda is a study of *Doṣas*, *Dhātus*, *Malas* and *Agnis*. These four principles describe the basic structures and process within Āyurvedic theory and practice. Another way of looking at the previous material is to list, all the possible channels in the body, through which *doṣas*, *dhātus*, *malas* and *agnis* either flow or are carried out. The body has sixteen *śrotas* or channels in modern day Āyurveda. These are the breath, food, water, lymph, blood, muscle, adipose, bone, marrow and the reproductive channels. In the females, there are in addition to these the menstrual and breast-milk channels. Three additional channels relate to the *malas* (impurities) — sweat, faeces and urine channels.

An idea that is essential to Āyurveda is knowing one's constitutional type and managing it according to the rules of Āyurveda. Another idea is that one is most prone to the diseases related to one's body type. The ancient model of Āyurveda neither accepts the former nor all the aspects of the latter. Properly understood there are seven causes of disease — genetic, congenital, constitutional, traumatic, seasonal, infectious and natural. The author sees a deep relationship between ancient Āyurveda and astrology. The seven major disease-types within the ancient Āyurveda are : (1) the disease of heat ruled by the sun; (2) its opposite, the disease of coldness ruled by moon; (3) the disease of lightness ruled by mars; (4) its opposite, the disease of heaviness ruled by Jupiter; (5) the disease of dryness, ruled by Saturn; (6) its opposite, the disease of oiliness ruled by Venus; and (7) a mixed type of disease ruled by Mercury. He finds the basis of Āyurveda in some of the astrological texts amongst which the most concise is *Bṛhat Pārāśara Horā Śāstra*. The adage that knowledge is structured in consciousness is particularly true for astrology. *Parāśara* holds that each planet is related to a particular humour or group of humours. Sun relates to *Pitta*, moon to *Vāta* and *Kapha*, Mercury to *Vāta*, *Pitta* and *Kapha*, Jupiter to *Kapha*, Venus to *Kapha* and *Vāta* and Saturn to *Vāta*.

The author holds that there are many points common between the modern and ancient systems of Āyurveda but there are also some major differences. He contends that the practice of modern Āyurveda

may be harmful in many cases when not tempered with the knowledge of ancient Āyurveda.

Āyurveda, in both the forms is a wholistic health science, which treats body, mind and spirit as one unit. It lays great emphasis on dietics, herbology and *Pañcakarma*.

The author has elaborately discussed the eight disease-types of human beings with the help of actual examples of cases he has treated. This is very useful for anyone trying to understand this system of treatment. He also discusses the ideal food regimen according to the disease type and the season in which the treatment is carried out. All told the book makes a very engrossing reading and is very useful for anyone interested in this form of healing.

Rekha Jhanji

AYURVEDA AND LIFE IMPRESSIONS BODYWORK, Seeking Our Healing Memories by Donald Vanhowten, Foreward by Vasant Lal, 1st Indian Edition, Motilal Banarsi Dass, Delhi, 1998, pp. 282, Price: Rs. 250.

The readers will find here how Āyurveda, i.e. wisdom from the East combined with a version of western medical model can stir in large portions awareness, safety and support. If we update our old life impressions, utilize the Touch of Awakening and choose to really look at, who we are? from new perspectives, we can begin to use ourselves in different ways, think differently, begin to 'see' ourselves as something or someone new and fresh all the time, on all levels of our existence, i.e. physical, emotional, mental and spiritual. The present book with its information and practices is of some value in making this come true.

Developing new and different ways of functioning, acting, responding and believing that we are entered in an entirely new section of brain would be like moving to a new country where no one knows us. By adding some deep contemplation and meditation on, who we are, we can constantly be new and spontaneous and yet retain all the useful information we need from our experiences. We must understand the need of each person from various points of view inside and outside, eastern and western, to prove a multi-dimensional update of our life impressions and allow us to enjoy a fully and happier life.

To help people heal themselves, we need to go back to self-image. One of the best ways is kinesthetic, because touch is a powerful

learning tool, dealing directly with the imprinted material in the 'hard body' of our body. It either works for us or it does not. The body is composed of the heavier elements, earth and water, and is subject to the laws of the physical world. We can work within those physical laws to make changes, to infuse more consciousness, to make a less dense form. To do that we can first get the attention of the body through touch. The Touch of Awakening points out in a physical way our existing needs which might have been neglected for a period of time. The Touch of Awakening can help liberate existing needs because atleast for a short while during meaningful contact, we have more support and attention is focused. On occasion, touching somebody can bring up the lost files even of our past lives, as well as instigate changes in the physical body.

All the treatment methods in Life Impressions Work are designed first to increase awareness and second to assist the rendering of the personal system under the guidance of the client's inner wisdom. With the information here, we have the opportunity to become who we really are, free of the historic imprints, free from the old images of ourself and our self-created bindings.

The work consists of three sections : (i) Who we are, (ii) How we change, and (iii) Treatments and Resources. The first section consists of the Chapters (1) Life impressions, (2) Āyurvedic Principles, (3) Self-image Exploration, and (4) Functions of membranes. These chapters develop our respect for the diversity of physical, emotional and mental types. Section-II contains three chapters giving full information on recognizing the need for change and how to go about that. First of all, the technique of the touch of awakening is introduced. Then, the essential relationship of all the component parts is explained. Finally, the intervention through the Touch of Awakening is discussed. Section-III deals with the general treatment and the resources. In last three chapters of this section Vital Air, Component, and Elemental Treatments have been elaborated. Throughout the work, simple exercises give the reader an experiential knowledge of the information. A list of resources for further information and continuing education is provided in the end.

In this way, the work is useful for both, professionals in the health field as well as lay persons, as it is a refreshing, insightful and practical approach to updating our old life impressions.

The author has twenty five years experience in the field of body-work and personal development. He is presently an associate instructor at

the Ayurvedic Institute, Albuquerque, New Maxico and also the Director and founder of the Life Impressions Institute in Santa Fe, New Maxico.

Paramanand Gupta

ENLIGHTENMENT BEYOND TRADITIONS by Aziz Kristof & Houman Emami, Pub. Motilal Banarsidass, Delhi, 1999, pp. 1-190, Price: Rs. 150 (Paper), Rs.250 (Cloth).

The book *Enlightenment Beyond Traditions* written by Aziz Kristof and Houman Emami deals with evolution from being to becoming. It comprises of four chapters. The first chapter deals with the Realm of the Inner. The second chapter pertains to the Realm of the Human. The third chapter handles the Realm of the Divine and the fourth chapter comprises the Realm of the Wholeness. The authors have tried to elaborate the evolution from being to becoming step by step. Every effort has been made to simplify the riddles that obstruct the path of this evolution. The chapter 'Realm of Inner' begins with the attempt to prove that personality is not an obstacle in the path leading to the unmanifested because it fulfils its own purpose in the manifestation. Furthermore the writers have defined being as a place where the manifested meets its source. According to them being is a state in which the becoming, which is time, becomes one with its timeless origin, giving rise to the state of rest. Various means have been elaborated for attaining perfection. The three pillars of reaching the absolute state have been demarcated as awakening, stabilization and integration. The source of this theory is *Kaṭhapaniṣad*, which pleads *uttiṣṭhata, jāgrata, nibodhata*. The Realm of Inner ends on attainment of oneness. The authors feel the experience of oneness is to be timely expression of timeless transcendental oneness.

The Realm of the Human is derived from *Puruṣa-sūkta*. It is quite evident from the phrase "we live in the world and the world is inside our own head." The authors are of the opinion that meditation can awaken *Kuṇḍalinī* force and develops some unusual abilities but can be equated with the enlightenment.

The Realm of the Divine awares the readers about the pitfall of enlightenment. According to them life is Divine renouncing and disidentifying with it is going against the Divine. Hence, we must not indulge in it. This chapter ends with the line that the journey to completion is a mystery until it dissolves into its own goal.

The concluding chapter reminds the reader about various *mahāvākyas* contained in *paurāṇika* literature like 'vāsudevo'smi', 'so'ham' etc., resounding in the words 'I AM' is the creator and her creation. According to authors, the creation is occurring neither *in* nor *out*. It is an explosion of 'I AM' into 'I AM'. The book ends with 'The Last Word.....' Concluding with the line 'two souls from the time-dimension entered the timeless womb of Creation and gave birth to an understanding beyond their earthly imagination. That which gave birth to them in the beginning gave birth to them in the end'.

In a nutshell, the book introduces the reader with the path followed by the authors for self-realization is based on the Buddhism, Suffism and Advaita Vedānta. A deep study of the book can help a sincere reader to follow the path of enlightenment beyond traditions easily. It seems to be a revelation of the self-experienced knowledge of Enlightenment beyond traditions.

Indu Sharma

KṚṢṆA GĪTĪH OF MĀNAVEDA, Ed.& Trans. by C.R. Swaminathan and Sudha Gopalkrishnan, Pub. Indira Gandhi National Centre for Arts, New Delhi & Motilal Banarsidass, Delhi, 1997, pp. 1-351, Price : Rs. 650.

The Kṛṣṇa Gītīh composed by Mānaveda, edited and translated by C.R. Swaminathan and Sudha Gopalkrishnan proves to be worthy of appreciation as it succeeds in inspiring the non Sanskrit readers to develop the same sense of devotion and dedication towards Bhakti, which is considered to be the simplest human quest for the Divine irrespective of caste or class distinctions. It is a self-evident proof that the purpose of composing the *Kṛṣṇa Gītīh* is to make it suitable for acting on the stage. Influence of *Gītāgovinda* on *Kṛṣṇa Gītīh* can be clearly visioned, in the sequences into which the story has been divided. The poet has followed the lines of *aṣṭapadī* adopted by Jaideva. The text comprises of eight chapters bearing the heading-*Avatāram*, *Kālīyā-mardanam*, *Rāsakrīḍā*, *Kaṁsavadham*, *Svayaṇvaram*, *Bāṇayuddham*, *Vivida-vadham* and *Svargārohaṇam*. So far as the two tier structure of the text is concerned this too has been adopted from *Gītāgovinda* as it contains *ślokas* (narrative-link-passages) and *Padas* (dialogue-portion).

Stutis occupy the most significant place in the text. The poet seems to have been overtaken by devotional fervour as we find the narrative sequence of the poem stopping at several places. Mānaveda seems to have treated the selection and editing of the material at his own disposal as the narration plays only a second role in the text. The main aim is to maintain the suitability for the stage as *Kṛṣṇa-līlā* upto *Mahārāsa* has been described in detail whereas entire *Gītā* has been condensed in a few *ślokas* alone. Moreover, the poet has failed to attain the philosophical heights contained in various sections of *Bhāgavatapurāṇa*. It is due to his earnest desire to celebrate the pervading experience of Bhakti. It is also evident from the long *stutis*, which have been composed in a mood of total devotion and self-surrender.

The special feature of *Kṛṣṇa Gītiḥ* is that the writer has narrated the Lord Kṛṣṇa and his Līlās in the form of a monologue overwhelmed by a sense of ecstatic self-surrender, inspite of having been rendered in the distinctive style of Kerala music. *Kṛṣṇa Gītiḥ* also makes this fact clear that it contains specific *rāgas* and *tālas* for each *pada* given in the text. At the primary level bhakti permeates *Kṛṣṇa Gītiḥ*. The second layer of *Kṛṣṇa Gītiḥ* is opened to various interpretative possibilities regarding reading recital audition or experience. Furthermore, the performance comes out to be the next transformation when staged the dance-drama creates its own performance, as the text comprises of rhythmical time-cycles, musical, histrionic and theatrical conventions.

Indira Gandhi National Centre for Arts has contributed a lot for bringing different Indian Kalāmūla Śāstras to light. *Kṛṣṇa Gītiḥ* is its 20th volume. It is sure to prove worthy not only for the scholars but also for the performers. In a nutshell, it is a multipurpose volume. It will help both the readers and artists at their own level. Every care has been taken to keep the volume free from any drawback whatsoever. Illustrations given in the end can serve as a guideline for the performers to add grace and glamour while staging the dance-drama to which *Kṛṣṇa Gītiḥ* pertains. The editor and the translator deserve all praise for the sincere efforts put in for bringing out this rare volume and popularizing *Kṛṣṇāṭṭam* for which *Kṛṣṇa Gītiḥ* is meant.

Indu Sharma

SAHAJ PRAKASH — The Brightness of Simplicity, Ed. & Trans. by Harry Aveling and Sudha Joshi, Pub. Motilal Banarsidass, Delhi, 2001, pp. XXXIX+281, Price: Rs. 295.

The book under review presents before the reader the real value of Sahaja Prakāśa composed by Sahajo Bai a disciple of Charandas. The translators have divided the book in seven parts. The first five parts pertain to original version of *Sahaja Prakāśa*. Eightyfive verses are composed in form of Dohā and Chaupāi. The first part contains the devotional verses attributed to Guru. It also contains verses regarding the different forms of *Guru-Śiṣya* relationship.

The second part bears the heading 'The Cultivation of Detachment'. It consists of the verses pertaining to human sufferings. The main purpose of these verses is to invoke *vairāgya* among the readers. In other words, part two pertains to the classical virtue of detachment from the world.

The third part known as 'Commitment to Truth' reveals before the reader the significance of *Satya Viraguga* (Spiritual heroism). In this part, the reader is introduced to a range of spiritual practices that can help him to attain *vairāgya* or the redemption from human-sufferings described in part II.

Part fourth bears the heading 'On Sat-Chidānanda and other Matters'. It introduces the reader to universally acclaimed Sāṅkhya Darśana as it successfully attempts to describe the ultimate reality in terms of abstract concept of *Sat-Chidānanda*, knowledge, truth and eternal bliss.

In part five known as 'On Knowledge and Devotion' Sahajo prefers the practice of devotion to philosophical contemplation. The last verse announces the completion of *Sahaja Prakāśa*.

The sixth and seventh parts, seem to have been written later on. Part sixth contains longer verses based on the series of days and numbers associated by the author with different moral religious teachings. The main theme of this part is to bring home to the reader the briefness of human existence and necessity of self-surrender to Guru. The last part is a collection of forty rāgas meant to be sung, at various moments of the days, various occasions of seasons and on different festivals occurring throughout the year. These rāgas are more complex and sophisticated.

Hence, they seem to have been composed by Sahajo after attaining maturity.

The editors and translators deserve every praise for maintaining the simplicity, grace and luster of the original text. This volume is a rare contribution to Indian culture and civilization as it aims at spreading and popularizing their eternal human values among the non-Hindi knowing masses. The editors and translators have rightly concluded that Sahajo's words are like the Kohinoor. Their beauty is unparalleled and of course, it is the beauty of simplicity. *Sahaja Prakāśa* deals with the subject pertaining more to heart than to head. These verses are more to be lived than to be read or critically appreciated.

Indu Sharma

NAVAMUKTĀ-ŚATAKAM (TAMIL CLASSIC MUTTOḸĀ-YIRAM) Transcomposition by A.V. Subramanian, Kuppaswami Sastri Research Institute, Madras, 1993, pp. XXVII+120+Errata, Price : Rs. 85.

The book under review named *Navamuktāśatakam* is the transcomposition of a Tamil classic, *MuttoḸāyiram* (i.e. Pearls thrice three hundred) which forms eulogies on the Pāṇḍya, Coḷa and Cera rulers of the South India. According to the translator, original text *MuttoḸāyiram* had 2700 or atleast 900 verses in all and is not available intact. Only 108 verses are found scattered in the anthology entitled *Purāṇa-tirai* composed in fifteenth century. Thus, the transcompositor has translated only 108 verses in Sanskrit and English in the same manner. Name and date of the writer is a wide open question till now.

Original Tamil verses are framed in the *Veṇapā*, a Tamil metre having the musical potential, which is found used in later works of Saṅgam age. The editor has used the *Vasantatilakā* metre in Sanskrit composition on account of the comparable size of the two metres. Beside it, securing conformity with tradition, at the end of the section, longer classical metres like *Mālinī* (52,53,54,103,104), *Śikhariṇī* (55,107), *Mandākṛāntā* (56,57,106), *Pṛthvī* (85), *Hariṇī* (105), *Śārdūlavikrīḍitam* (80,87,108) and *Puṣpitaḡrā* (51) have also been employed. First 57 verses describe the prosperity and heroic deeds of the Pāṇḍya king, from 58 to 87 are to honour the Coḷa king and remaining 21 verses are to adore the Cera king respectively. To facilitate the plot of the work

Śṛṅgāra and *Vīra* are main sentiments. *Alaṅkāras* (figures of the speech) like *Anuprāsa*, *Yamaka*, *Atiśayokti*, *Aprastutaprasaṅgā* etc. embellish the style of the poetry.

It is a pioneering attempt of its kind to familiarize the characteristic peculiarities of ancient Tamil poetry to the students of poetics. The translator, Shri A.V. Subramanian, a versatile scholar of Sanskrit, Tamil and English, deserves all appreciation for bringing out a nice piece of ancient Tamil poetry in its original form endowed with Sanskrit and English transcomposition. The edition provided with an exhaustive introduction, explanatory footnotes in Sanskrit and English, glossary of select terms and indexes of verses, is a welcomable contribution to the Sanskrit literature. The printing and the get up of the book is nice.

Shri Krishan Sharma

LECTURES ON THE NĀṬYAŚĀSTRA by Radha Vallabh Tripathi, Pub. Centre of Advanced Study in Sanskrit, University of Poona, Pune, 1991, pp. 118, Price : Rs. 45.

The present book is a monograph containing six lectures delivered by Prof. Radha Vallabh Tripathi, Head of the Department of Sanskrit, Sagar University, Sagar on various aspects of dramaturgy ascribed to *Nāṭyaśāstra* of Bharatamuni.

The first lecture "*Nāṭyaveda : The Cosmic View of Theatre*" deals with the concept of *nāṭya*, the process of creating *nāṭya* and structural approach to *nāṭya* etc. It concludes the *nāṭya* as a composite art and as a vehicle of *puruṣārtha*.

The second lecture "*Nāṭyayajña : The Ritual of Theatre and Theatric Ritual*" establishes the identity of *nāṭya* with the *yajña* as each one of the gods is celebrated providing with a respective position in the *nāṭyamaṇḍapa*. Even the actors are also required to perform the *raṅgapūjā* before starting of the each show on the stage.

The third lecture entitled "*Itihāsa and Nāṭyaśāstra*" deals with the term "*Nāṭyākhyam pañcamam vedaṁ setihāsam karomyaham*" (NS 1.15). According to the *Nāṭyaśāstra* *nāṭya* is not only a *Veda* but it is an *Itihāsa* as well. This lecture produces the origin and chronological development of the *nāṭyaśāstra* on the basis of *Samhitās*, *Purāṇas*,

Rāmāyaṇa, *Mahābhārata* and *Harivaṃśa*. The lecture indicates that these ancient works were very much conversant with the full fledged theatre and various types of *nāṭyas*.

Next, two lectures (fourth and fifth) throw light on the interrelationship and interaction between Bhāsa and the tradition of *Nāṭyaśāstra* as well as Kālidāsa and *Nāṭyaśāstra*. Learned Professor says that Bhāsa does not exhibit the influence of *Nāṭyaśāstra* as his plays violate the norms prescribed by Bharata. On the other hand, Kālidāsa holds a great regard for Bharata as a pioneer in the field of dramaturgy. He is also aware of theatrical system, technical terms and fundamental principles of dramaturgy expounded by Bharata.

In the last (sixth) lecture "*Nāṭyaśāstra : Theatre of people and folk Theatre*" shows historical development of theatre. The author has surveyed the various phases of the theatre. He adds that Sanskrit drama enters a new phase with works of Bhavabhūti, who wrote for the temple theatre, as, his plays were produced on the occasion of the yātrā-festival of the temple of *Kālapriyanātha* before a big audience assembled at that time. By this way the temple theatre reached the masses and interacted with motifs and folk-theatre. Rājaśekhara introduced some new features in Sanskrit drama as he added *Dhruvas* and employed the puppets in his works. Rājaśekhara has also introduced *Carcarī*, a minor form of drama or the *Uparūpaka* in his famous play *Karpūramāñjarī*. In author's own words— "Rājaśekhara, therefore stands on the juncture in the journey of our theatre. In him the affinity between classic and folk theatres is more evident."

In these lectures, the author's attempt is to cover a wide range of topics related to the *Nāṭyaśāstra*. The topics viz., 1. *Nāṭya* : Freedom from ritual, 2. Dramatic directions in Kālidāsa, 3. Dramatic directions in Bhavabhūti, 4. The theatre of royal court, and 5. The temple theatre, discussed in the appendices are also equally valuable as they contain appropriate quotations from the Sanskrit texts with their references.

It is indeed a brilliant and masterly discourse to *Nāṭyaśāstra*. Professor Tripathi deserves all congratulations on this special feature.

Shri Krishan Sharma

KAUNDA BHATTA'S VAIYĀKARAṆA BHUṢṆASĀRA : AN ANALYTICAL STUDY by Sandhya Rathore, Indian Council of

Philosophical Research, Rajendra Bhavan (4th floor), 210 Dean Dayal Upadhyaya Marg, New Delhi, 1998, pp. XIV+197, Price : Rs. 300.

The present work is devoted to the analysis of the contents of *Vaiyākaraṇa-bhūṣaṇasāra* (VBS). It is an abridged version of the *Vaiyākaraṇabhūṣaṇa*. Both these works, written by Kaunḍa Bhaṭṭa (KB) are a commentary on the *Vaiyākaraṇa-siddhāntakārikā* also known as *Vaiyākaraṇa-mātonmajjana* composed by Bhaṭṭojī Dīkṣita. The latter (VBS) contains not only some additional points of grammatical significance, but it is a polemic on the philosophy of grammar written in a precise and logically consistent style because of the influence of *Navya-nyāya*. It is the first logical systemization of the philosophy of Pāṇinian grammar. It, therefore, can aid the researchers in unravelling the hitherto unexplored aspects of Pāṇini's methods and techniques and exert a stimulating influence on the modern semantic studies even now. But being a difficult text, written in a terse style, it has attracted the attention of a very few serious scholars. But, needless to say, I am happy to note that the author of the book under review has left no stone unturned to analyze sincerely the basic grounds of criticism of grammarian's view-points by Naiyāyikas and Mīmāṃsakas.

To make the study easy and scientific the work has been divided into eight chapters. The present monograph began with the introduction, in which a brief account of how the awareness about language evolved and how the philosophical formulations about language and grammar came into being. In this context, the Vedic literature including Vedāṅgas particularly, Patañjali's *Mahābhāṣya* and Bhartṛhari's *Vākyapadīya* and *Mahābhāṣyadīpikā* have been studied which has much to contribute even now to the important aspects of the philosophy of language.

The second chapter deals with the meaning of verbal roots (*Dhātu*) and conjugational endings (*tiṅ* affixes). KB holds that a verbal root has two denotations: 1. *Vyāpāra* (action) and 2. *Phala* (result). In this regard, he criticizes with solid and thought provoking arguments the different views of Naiyāyikas and Mīmāṃsakas. Likewise, he says further that according to Pāṇini's rule *laḥ karamaṇi ca bhāve cākarmakebhyaḥ* conjugated verbal form denotes agent (*kartā*) and object (*karma*). He further adds that not only the agent and object but number (*saṅkhyā*) and time (*kāla*) also are denoted by a conjugational ending.

The meaning of nominal stem (*prātipadika*) and declensional endings (*sup* affixes) has been discussed in the third chapter. In this context, KB holds that not only *jāti*, *vyakti*, *liṅga*, *saṅkhyā* and *kāraka*, but also according to Pāṇini's rule *svam rūpam śabdasyāśabda sañjñā* the word itself should be accepted as the denotation of an undeclined nominal. He further explains that the denotation of a declensional ending or case-affix is categorized as : 1. *Āśraya* (substratum). The second, third and seventh triplet of case-affixes denote, the substratum. 2. *Uddeśya* (what is aimed at). The fourth triplet of case-affixes falls in this category. 3. *Avadhi* (limit). The fifth triplet of case-affixes denotes a limit when a separation is to be accomplished and 4. *Sambandh* (relationship). The sixth triplet of case-affixes denotes relationship. Different kinds of cases have also been discussed here alongwith the meaning of case-affixes. Here also Naiyāyikas' point of view has been refuted after proper discussion.

KB discusses the denotative function of compound in fourth chapter. In this context, he mentions two alternatives: 1. *Jahatsvārthā vṛtti* and 2. *Ajahatsvārthā vṛtti*. He prefers the former and holds that the members of a compound do not denote their respective meaning separately but denote a unitary meaning, which expresses relation as well as differentiation. He refutes the view of Mīmāṃsakas and Naiyāyikas who hold that the members of a compound denote their individual meaning separately and that there is no separate denotative function in a compound. In addition to this he does not accept the traditional fourfold categories. According to, KB a word has eternal relationship with its meaning. This capability to denote meaning is called *śakti*, i.e. the faculty of import. He says that there is no difference between the correct and incorrect forms of words, so far as the communication of meaning is concerned. The main difference lies in their use. The use of correct forms of words leads to merit whereas that of incorrect forms of words leads to demerit. In this regard, Naiyāyikas' views have been examined and Grammarians' views have been established in the fifth chapter.

The sixth chapter deals with the complemanteries. First of all the Naiyāyikas' view that the indeclinable (*Nipātas*) are denotative (*vācaka*) and prefixes (*upasargas*) are suggestive (*dyotaka*), has been examined and grammarians' view that the indeclinables and prefixes are suggestive,

has been propounded. KB further enumerates six meanings of *nañ*. Of these six meanings *abhāva* (absence) is predominant as the denotation of *nañ*. In this regard, he says that the primary denotations of *nañ* are complete negation (*atyantābhāva*) and mutual difference (*anyonyābhāva*). Likewise, Mīmāṃsakas' and Grammarians' views on the meaning of *bhāva*-affixes, *devatā* affixes and *abhedakatva sañkhyā* have been discussed alongwith the examination of primary affixes *ktivā* etc.

The seventh chapter covers the doctrine of *sphoṭa*. It is the central thought to the philosophy of language propounded by Patañjali etc. Therefore, KB devotes a full chapter to this, classifying it into eight categories such as *Varṇasphoṭa*, *Padasphoṭa* and *Vākyasphoṭa* etc. It is the universal (real) aspect of *sphoṭa*, which remain the same even when it (sentence) is uttered by several speakers in different tones. According to KB the science of grammar leads to the knowledge of *sphoṭa* and such knowledge of *sphoṭa* directly or indirectly leads to heaven, liberation etc. At last, the summary of whole work has been concluded in the eighth chapter.

Thus keeping in view the whole discussion, it can be concluded that a sincere effort has been made to study what KB propounds and what the Naiyāyikas and Mīmāṃsakas say against grammarians. Besides, giving an analytical exposition of the views of the Naiyāyikas and the Mīmāṃsakas, the grounds upon which the grammarians establish their theories, have been fully discussed. The book has become more praiseworthy by appending a select bibliography, an index and a glossary of Sanskrit terms. English rendering of Sanskrit illustrations has also added its value. It is a well-researched, well-documented and well-presented book that covers uncharted territory at many places. The book shows that the author has a keen critical spirit, a good knowledge of tradition and a systematic approach to the subject. In sum, Sandhya Rathore has produced a good research work that merits the careful attention of all serious students and scholars of Sanskrit in general and of grammar in particular.

Bhim Singh

'RATNACŪDA RĀSA', Ed. H.C Bhayani, Pub. L.D. Institute of Indology, Ahmedabad, 1977, pp. 20+55, Price : Rs. 4.20.

Dr. Bhayani has edited *Ratnacūḍa Rāsa* by comparing about twelve manuscripts available in the library of L.D. Institute of Indology, Ahmedabad. In the detailed preface, first of all giving the description of various manuscripts used, he has given the gist of the main story with four sub-stories as examples to prove some virtuous acts. First of them is the incident about Rohan, who is a son of an actor, second one shows that how a minister defeated the God with the help of his wisdom, third story narrates about a proud and quarrelsome old lady, who was brought to her senses by a humble but intelligent, simple but honest and far-seeing young girl, merely of seven years old and fourth one is an example of four fools, who told some incidences to prove their foolishness. Thus being mentally enlightened, Ratnacūḍa the hero of main story got his lost social grace and fortunes and persuaded the king to establish a bell of justice in his palace. After that Ratnacūḍa came to his home and began to lead a happy, peaceful and truthful life with his family.

After that the author has dealt with the tradition of *Ratnacūḍa Rāsa* in Jain religious literature.

Ratnacūḍa Rāsa is written in old Gujarati language (of 15th century A.D.) in poetry, using *dohā* and *cupāi* metres, in a simple and chaste style, which was very popular in folk people of Gujarat Pradesh and afterwards was adopted by Jain saints to preach that one should behave intelligently but honestly in general life and business.

After giving the original poetry he has given two appendices — one of them shows the different important recensions of *Ratnacūḍa Rāsa* and in the second appendix a glossary of words has been given, which shows the old words, used in this poetry but are not in vogue in modern Gujarati.

The work, though a small one, is useful for the students and general readers, interested to know the progressive development of Gujarati language and are anxious to lead a virtuous and pious life with honourable success in worldly behaviors and fields.

The book is very low priced. Only the persons, who know Gujarati can be benefited.

Kailash Chandra Vidyalankar

SIDDHĀNTALAKṢAṆATATTVĀLOKAPRAKĀŚAḤ, two volumes, Ed. by Śrīkrṣṇa Śarmā, Pub. by Department of Philosophy, University of Rajasthan, Jaipur, 1996, Price : Rs. 400/- each vol.

Publishing of *Siddhāntalakṣaṇatattvālokaprakāśaḥ* (with *Cintāmaṇi* of Gaṅgeśa, *Dīdhiti* of Raghunātha, *Jāgadīśi* of Jagadīśa and *Tattvāloka* of Dharmadatta) - magnum opus work on Navyanyāya, was undertaken by the Department of Philosophy, University of Rajasthan, Jaipur, under the Special Assistance Programme of the University Grants Commission and the Government of Rajasthan State Plane, several years back. Dr. Śrīkrṣṇa Śarmā, the erudite Sanskritist, well known for his scholarship particularly in the field of Navyanyāya and Vyākaraṇa has taken a pain to edit the entire texts including its comprehensive introduction in the beginning of the book.

Navyanyāya, is basically, an epistemological, logical and linguistic system. Analysis of statements and concepts, theory of knowledge etc. form its subject matter of discussion. Although by this time Indian epistemology in Buddhist and Brāhmanical circle had been far advanced, still Navyanyāya is the turning point in pioneering an altogether new method of philosophical investigation. Navyanyāya made its appearance as a rigorous system with Gaṅgeśa (14th Cent. A.D.), whose epoch-making work *Tattvacintāmaṇi* startled the intellectuals of all over the country. This work of Gaṅgeśa gained so much popularity that the development of this school for the next six hundred years is based only on the commentaries and sub-commentaries on this marvelous work.

In Navyanyāya traditional language in philosophy was superseded by a new set of vocabulary to keep pace with the emergence of new concepts. In course of time, all branches of literature adopted this new methodology and expression. Although Gaṅgeśa is said to be the pioneer exponent of Navyanyāya but with the publication of *Nyāyaratna* of Maṇikānta and *Nyāyasiddhāntadīpa* of Śaśadhara, the two works belonging to pre-Gaṅgeśa period, now it may be supposed that Gaṅgeśa was more an expert in marshalling the definition and arguments of his predecessors.

It will be interesting to note here that when in Mithilā Gaṅgeśa's tradition of Navyanyāya was continued by his followers at the same time a parallel school of Navyanyāya was started in Navadvīpa (in Bengal). With Raghunātha (15th Cent. A.D.) is marked the glorious period of Navyanyāya in Navadvīpa a most learned University in the East. Raghunātha's *Dīdhiti* commentary on *Tattvacintāmaṇi* found a galaxy of commentators. This is the result of the intricate and formidable style of his writing, which took shape in Gaṅgeśa. Navyanyāya in Navadvīpa rose to the height of glory in thought and expression during the period of commentators of Raghunātha Śiromaṇi. Raghunātha's *Dīdhiti* is difficult in style and is not straight forward in presentation. As a result, quite different kind of commentaries were produced on his *Dīdhiti*. But these commentators were completely eclipsed by Jagadīśa (c 1580-1610) representing the period of later commentators of *Dīdhiti*. In fact Jāgadīśī of Jagadīśa is less commentary in the strict sense of the term, but is further philosophical discussion arising from different knotty points in the text.

Jagadīśa was in his time at the helm of the Naiyāyikas in Navadvīpa adorning the title of Jagadguru. His commentary on *Dīdhiti* of which only *anumāna* part is so far available in print, is widely read in all Nyāya Seminaries. In this tradition of commentaries and sub-commentaries we found a very genius logician Dharmadatta (1860 A.D.), the last doyen of the glorious period of Mithilā. He has furnished the evidence of his penetrating insight and critical observation in his commentary *Tattvāloka* on *Jāgadīśī*. The commentary is comprehensive and very extensive in its scope. Although *Tattvāloka* is more systematic and advanced work, it has been in need of a simple and precise commentary. Pt. Khadganātha Miśra's *Prakāśa* a commentary on *Tattvāloka* meets this need sufficiently.

Publishing the entire commentary of Pt. Miśra, one of the few living Navyanaiyāyikas in this country the editor has also took an adequate care to present relevant texts of *Tattvacintāmaṇi*, *Dīdhiti* and *Jāgadīśī* in theme-based section for the convenience of the readers.

In the beginning, the preface by Professor Biswambhar Pahi a renowned logician having equal command in Indian and western system of logic is very intrinsic and informative. The preface seeks to uncover

the deep-lying unity of Indian and western logical tradition discovering the striking coincidences between Indian and western system of logic. As a human mind is alike everywhere, it is quite possible the logician in both East and West unconsciously adopted the same mode of reasoning and arrived at similar results quite independently. He referred to the striking resemblance, which the syllogistic method of the Nyāya bears to the Aristotelian dialectics in Greece. An attempt of Prof. Pahi is very informative and indicative for the young scholars interested in study of comparative logic and epistemology.

Siddhāntalakṣaṇatattvālokaprākāśaḥ presented along with the introduction by Dr. Śrīkṛṣṇa Śarmā and the preface of Prof. Pahi is a most welcome addition to the growing corpus of Indian Philosophical texts in general and Navyanyāya tradition in particular. The contents in the beginning, is well arranged with appropriate titles. It would have been better if an index is included in the end. Above all, the publication of this text with the commentary '*Prakāśa*' will give a more light on the investigation and precise characterization of the relation of *vyāpti*, an unique in the family of epistemologically important content-neutral entities.

Dharmanand Sharma

THE COMPLETE REIKI HANDBOOK: Basic Introduction and Methods of Natural Application. A Complete Guide to Reiki Practice by Walter Lübeck, Pub. Motilal Banarsidass, New Delhi, 1998, Price : Rs. 85.

The book under review does fulfil the promise of its subtitle. Indeed, it is quite an exhaustive handbook for Reiki treatment. Reiki is a Japanese word that means 'universal life energy'— the divine life—giving force. It basically has the following five effects; (1) it brings about deep relaxation; (2) it dissolves energy blockages; (3) it detoxifies, (4) it supplies healing universal life — force energy; and (5) it increases the vibrational frequency of the body.

The author has presented a practical sequence of positions for the whole body treatment through Reiki. He has adopted the sequence of his Reiki master Brigitte Muller and has added some positions, which he acquired from other practitioners. As one practices Reiki, one develops one's sensitivity to this form of treatment, then one can evolve one's own sequence of treatment. The author refers to seventeen positions for the

whole body treatment and to these, he adds five special positions for the treatment of diabetes, hip joint problems, multiple sclerosis, sciatica and heart ailments. He makes it clear that Reiki is not a substitute for other medical treatment but only a supplement to first aid measures. One essential effect of this treatment is that it supports all vital process, it stimulates the metabolism, and promotes detoxification. It softens the effect of allopathic drugs. If there is minor pain Reiki may often make anaesthetic medication superfluous. Reiki enhances the action of homeopathic remedies. After prolonged homeopathic treatment, Reiki may also be applied along with the respective remedies to strengthen the organism.

The author contends that sometimes it is important to determine as exactly as possible, the main areas requiring treatment and problem areas on the subtle etheric body before starting a Reiki session. For this, he presents a few methods. For sensitizing the hands, he gives the exercise. One begins by keeping his hands (with palms facing each other) 20 inches apart and then slowly bringing them together in around five minutes. By doing this exercise for a few weeks one can increase one's perceptive faculty.

The book contains detailed discussion of chakra work with Reiki, and the author has also shown how energy blockages can be discerned with the help of a pendulum or by a careful questioning of the patient. Reiki reaches all the blocks on all levels. Lübeck also refers to the possibility of working on Chakras through rock crystals. The ability of rock crystals to be transparent and receptive to all vibrations can help humans to let go of the blocks which otherwise prevent them from being equally receptive. He makes a special mention of rock crystal, rose quartz and amethyst. Furthermore, the book also contains a brief discussion of aroma therapy. He refers to the healing effects of Clary sage, Patchouli, Lavender, Lemon verbena and Sandalwood. There is a good discussion of three Reiki meditation exercises, these if followed would be useful for any Reiki practitioner.

All told one can easily recommend this book for all Reiki practitioners because it is both comprehensive as well as precise.

Rekha Jhanji

RELIGION AND PHILOSOPHY OF JAINS by Virchand Gandhi, Ed. Nagin J. Shah, Pub. Jain International 21, Saumy Apartment Navrangpur, Ahmedabad, 1993, Price : Rs. 80.

The book under review contains materials from lectures delivered by late Virchand Raghauji Gandhi, the famous scholar of Jainism. The editor has arranged the relevant material in such a way as to give a connected, coherent and systematic account of the Jaina philosophy and religion. The headings and sub-headings provided in the book make the subject vividly clear. Shri Virchand Gandhi has represented Jainism at the Parliament of Religions held at Chicago in 1893 in which Swami Vivekanand had also gone. He was a brilliant exponent of Jaina religion and philosophy and succeeded in creating Americans in knowing more and more. He delivered lectures in important cities of America in order to disseminate and spread the knowledge of Jaina philosophy and the ancient wisdom of India in general. The Americans considered his lectures as the most elevating and instructive.

The present work is meant for the world of students and scholars published as a part of centenary celebrations of the Chicago Parliament. The book is divided into four parts and whole of the material selected has been arranged in seventeen chapters.

Its four parts deal with cultural environment, Jaina Philosophy Jaina Karma philosophy and doctrine of spiritual development. As summarized in the preface by Sh. Lalit C. Shah the Trustee of the Jaina international "The work opens with an illuminating account of cultural environment in which Jainism fostered. Then it deals with the fundamentals of Jainism. It expounds the Jaina view regarding the soul, universe, god, karma (moral causation), spiritual evolution, good conduct and methods of analysis (nayavāda) and synthesis (syādvāda). The presentation is authentic and rational, inspiring and thought-provoking, convincing and lucid." In the appendix the contribution of Jainism to literature and progress (pp. 229-32) have been traced from the times of Mahavira the 24th Tirthaṅkara to the times of Lord Curzon, Viceroy of British India. The description is sketchy but provides a glimpse of the contribution of the Jainas in different fields.

The book is nicely printed and its price is quite moderate. It is in paperback edition.

This valuable book will no doubt help in revealing the truths of Jaina philosophy, the noble and sublime philosophy of India to those who are not aware of.

S.P. Shukla

SĀṆKETIKAM TARKAŚĀSTRAM (SYMBOLIC LOGIC),
Dharmananda Sharma, Pub. Kalki Prakashanam, Chandigarh, V.S. 2055,
pp. 92, Price not mentioned.

In the domain of human knowledge, since the hoary past, the science of logic has always claimed an important place. Developed in the east as well as in the west, with distinct sets of presuppositions, sometimes separately and at times influenced by one another as it appears, the science of logic has contributed its best to the growth of philosophy on one hand and technical science on the other. The science of *Vākovākya* traceable to the Vedic texts has gone through numerous permutations and combinations, in order to cope with the Śāstraic postulations and scientific undertakings through the ages. Symbolic logic in the modern times has pervaded mathematical and other scientific enterprises in a significant manner largely because of the former's not being tied down to presuppositions of various kinds in space and time. In philosophy of language, this symbolism has helped us to understand the structure and contents of language. Thus, we do not have one uniform logic as such, but logic explaining the various facets of the reality in different ways.

When we, against our own development of logic from the ancient times till the climax of the Navyanyāya in Bengal, compare the achievements of symbolic logic, we find that our logic of language can be symbolized for better accuracy and comprehension. Towards this end a first hand knowledge of symbolic logic becomes a prerequisite. Dr. Dharmanand Sharma, in the book under review, has brought forth his initial and comparative acumen, in presenting the initial lessons of symbolic logic in chaste technical Sanskrit language for benefit of the knower of that language. He has used his freedom of stipulation in assigning specific connotation to some traditionally used technical terms in logic and certain words he has coined in the process.

The work is divided into four chapters (*pāda-s*) and his verses on logic (*Tarkakārikās*) in two parts of 26 and 41 stanzas respectively in *anuṣṭubha* metre, appear in the appendix concluding with a list of logical terms in English with their Sanskrit renderings. The author has largely followed the contents of I.M. Copi's '*An Introduction to Modern Logic*', but his genuine understanding and presentation of the same in Sanskrit are praiseworthy. The first chapter is introductory, the second deals with

proposition and logical constant, the third methods of logical deduction and the fourth quantification. All this forms the foundation of symbolic logic.

The book is justly dedicated to Professor Daya Krishna who envisaged a long term project to bring out the two traditions of logic together for a fruitful dialogue and due respects are paid by the author to Professor M.P. Rege (who passed away last year), who was the architect of the Pandit-Philosophers Project of which Dr. Dharmanand Sharma has been a true member in the past years.

I have no doubt that the world of Sanskrit logical scholarship will receive the book as a product of painstaking scholarship.

Surendra Mohan Mishra

ASIAN MEDICAL SYSTEMS – A COMPARATIVE STUDY, Ed. Charles Leslie, Pub. Motilal Banarsidass Delhi, First Indian Edition, 1998, pp. XVII+419, Price : Rs. 295.

The work under review contains the final draft of essays presented at 53rd Burg Wartenstein Symposium sponsored by the Wenner-Gren Foundation for Anthropological Research held from July 19 to 27, 1971 in a castle on a mountain in Austria. It offers a critical study of the major medical traditions of Asia including Āyurveda, Yunāni Tibbia and Traditional Chinese Medicine and its offshoots in Japan and Korea.

The contents at pp. vii and viii give a list of essays divided into seven parts covering the great tradition of Hindu, Arabic and Chinese medicine (I), the structure and character of cosmopolitan medicine (II), the adaptive significance of medical traditions (III), the culture of plural medical systems (IV), the ecology of indigenous and cosmopolitan medical practice (V), medical revivalism (VI), and perspectives (VII), pp. ix and x give the list of tables and p. xi the list of illustrations followed by the list of contributors at pp. xiii and xiv. There is a Foreword at pp. xv-xvii by Kenneth G. Zysk and Dominik Wujastijk and a helpful Introduction in twelve pages by the Editor. The essays cover pp. 18 to 404 and the index pp. 405-419.

As briefly, explained in the Foreword the first five parts of the "Asian Medical Systems" situate the different great Asian healing traditions in their proper historic and socio-cultural milieu. Part one describes the textual and historical basis of the classical systems. Part

two offers models of cosmopolitan medicine, alongwith which the Asian systems resist in the contemporary world. Part three focuses on the effectiveness of Asian medicine. Parts four and five examin respectively medical pluralism and state of indigenous and cosmopolitan medicine in Asia. Part six addresses the important topic of medical revivalism in Asia and part seven provides a capstone perspective with suggestions for further studies." Charles Leslie's lucid introductory note to each section introduces the reader to the essays included in it.

The collection contains twenty essays in all contributed by scholars from different countries who are authorities in their respective fields, with diverse kinds of training in history, sociology, anthropology, public health, pharmacology, epidemiology, cosmopolitan medicine and philosophy. To mention only a few, the great indologist A.L. Basham, in the opening essay writes about the social organization of Āyurvedic practice in ancient and medieval India. Manfred Porkert emphasizes the theoretical structure and chronology of Chinese medicine. Gananath Okeyesckera and Alen Beals describe the long enduring South Asian forms of thought. J. Christoph Bürgel emphasizes the Galenic character of Arabic medicine. Frederick L. Dunn offers a preliminary and tentative assessment of the adaptive significance of the three major traditional systems of medicine in Asia. The essays on China and India by Ralph Croizier, Brahmanda Gupta and Charles Leslie describe revival movements that have gained considerable attention. In the last essay W.T. Jones deals with worlds views and Asian Medical systems and offers suggestions for further study. A large number of illustrations and tables add to the value of the essays which, readers interested in Asian medical systems particularly and medical systems generally, will find immensely interesting and educative.

It has been observed in the Foreword that when Asian Medical Systems first appeared in 1976 alternative medicine was viewed virtually as quackery and traditions of Asian medicine were little known in the western world. Things have since changed and alternative or complementary medicine is recognized by the American National Institute of Health and is growing in acceptance and popularity around the world. This has benefited Asian medicine and it is receiving serious consideration in several universities and research institutions. For creating this welcome trend, credit must be largely given to writings contained in the present collection and other similar publications.

The paper, printing and general get up of the volume are flawless and attractive and price reasonable. The publishers deserve congratulations for making it available in India.

O.P. Bharadwaj

VĪRA-VAIRĀGI-CARITAM by Sudarshan Sharma, Pub. Viśveśvar-ānanda Vaidika Śodha Saṁsthāna, Sādhū Āśrama, Hoshiarpur, 1995, pp. 68, Price : Rs. 50.

The learned author has composed an original poetic novel in Sanskrit prose, adopting the beautiful style of Bāṇabhaṭṭa, Daṇḍin and Ambikāduṭṭa Vyāsa. He has divided his novel into four *Ucchvāsas* (Chapters) on the line of *Harṣacarita* of Bāṇabhaṭṭa. He has selected the life story of the brave Bandā Vairāgī, who had a respectable place in Indian History, specially, of Punjab.

A young man, Lakṣmaṇa Deva, born in a poor family of Jammu and Kashmir lived with the tenth Guru Shri Govind Singh ji to uplift and save the Hindu society from the tyranny of Mughal Emperor, Aurangzeb.

In the first chapter the author has begun his work with about thirty four stanzas in lucid poetic expressions paying respect towards the Sanskrit poets, right from the first poet Vālmīki to Kalhaṇa, the famous historian poet of Kashmir. He has tried to remember with reverence, all the great poets with their extraordinary literary specialities, in a chronological order, which gives a running commentary on poets, according to maxims prevalent in Sanskrit literature. After giving a brief sketch of cultural development and main traits of Indian Culture, he shows that Govind Rai (Guru Govind Singh ji) was born in 1660 A.D. and Lakṣmaṇa Deva (Vīra-Bandā-Vairāgī) in 1670.

In second chapter he describes, how Lakṣmaṇa Deva came to Punjab, came into contact with Santa Jānaki Prasāda, reached at Kasoor, joined the Vairāgī-Saṅgha as Madhava Dass, went to southern India and settled at Pañcavaṭī along the coast of Godavari River, near Nānded. There, due to his munificence, generosity and austerity he began to be called as 'Bandā Vairāgī' by the general people.

One day when he was sitting in meditation, Shri Govind Singh ji came there to see him and told all the contemporary conditions of the country. Listening that all, his heart began to curse himself. He decided

to work in the field of war to fight against the tyranny of bad people and to save the good. With his sword and unsubduable enthusiasm, he came to Punjab and fought so bravely and so furiously against the enemies, that he got success after success. The whole of the empire of Mughals was terrified even with hearing his name, but alas! he could not survive much longer.

Though, the poet has borrowed many expressions, narrations and styles from his predecessor-poets—Bāṇa, Daṇḍin and AmbikāduattaVyāsa but he has put all those, in such a beautiful and chaste style that it fills up the hearts of readers with a bliss (*Rasa*), which is the sole of the poetry.

As about the language of the novel, the poet has chosen a traditional style of Sanskrit prose. There is a saying in Sanskrit, which says 'The Prose is the Touch-Stone of a Poet'. The poet seems to be successful to get his aim as he has chosen an interesting and important story from history, which touches the hearts of the people. Hero of the novel, Vīra-Vairāgī is a good character, brave, selfless worker and an ideal leader. The effect of the poetic prose amuses the heart of a compassionate reader.

There are some omissions due to the faulty composing and editing of the matter, which require a close and attentive proof reading and a fine and soothing touch of an expert of the language.

On the whole, the small *Ākhyāyikā* is a good and original effort of a scholar poet.

Kailash Chandra Vidyalankar

VYĀKARANAŚĀSTRĪYA LOKANYĀYARATNĀKARA by Dr. Bhim Singh Vedalankar, Pub. Penman Publishers, Shakti Nagar, Delhi, 2001, pp. xvi + 676, Price : Rs. 950.

This is a remarkable work on popular maxims found in the whole corpus of Sanskrit Grammar. Relying on Hindi medium it enlists, explains and critically examines about 800 maxims (*lokanyāyas*). In its wide scope it incorporates ethical expressions, idioms, proverbs, maxims, wise sayings, aphorisms, allegories, parables etc.

The author has successfully and painstakingly collected the basic material and divided the same into eleven *udḍyotas* (chapters) according to their nature. The first *udḍyota* is introductory and describes the relation of *lokanyāyas* with the tedious and tough nature of Sanskrit

Grammar. It includes – relation of society and grammar; importance of depicting and relating *lokanyāyas* to different contexts of Sanskrit Grammar; important role of *lokanyāyas* in the understanding of grammar; meaning and nature of the word *lokanyāya*; dual or diverse peculiarities of some *lokanyāyas*; and usefulness or importance of the present work with conclusion. The second *uddyota* incorporates the geographical maxims (*lokanyāyas*) with further divisions relating to – i) mountain and forest, ii) river and sea, iii) village and town. The third *uddyota* relates to social *lokanyāyas* and depicts them under the subheadings – i) unified structure of society which incorporates the maxims regarding relations, *varṇa*, caste, age, gender, quality and activity, etc., ii) woman, iii) household material, iv) dress, v) food, vi) transport and vii) amusement. In the fourth *uddyota* economical *nyāyas* have been narrated which relate to – i) agriculture, ii) forest product, iii) animal, iv) bird, v) reptile, vi) aquatic animal, vii) worm and insect, viii) trade and commerce, ix) handicraft, x) money/exchange, xi) measure, xii) behaviour, and xiii) labour; the fifth *uddyota* incorporates the *lokanyāyas* relating to polity. The sixth *uddyota* relates to *lokanyāyas* belonging to literature and art. It is divided into five subheadings with regard to – i) education, ii) health and anatomy, iii) time and astronomy, iv) music, and dramaturgy and dance. The seventh *uddyota* narrates the *lokanyāyas* relating to religious beliefs, deeds and thoughts. Its subheadings are – i) *īśi* and *devatā*, ii) *yajña*, iii) idolatory and *bhakti*, iv) philosophy, v) *bhikṣuka*, alms, saint and sannyāsī, vi) *dharmādharmā*, vii) *pāpapunya*, viii) *abhivādana* and *śiṣṭācāra*, and ix) *Śaucāśuca*. The eighth *uddyota* deals with the *lokanyāyas* belonging to sayings, verses, and proverbs. The ninth *uddyota* describes *lokanyāyas* relating to the nature of moving and motionless, the tenth *uddyota* gives the scattered *lokanyāyas* and the last eleventh *Uddyota* relates the *lokanyāyas* which belong to the homonymous nature of roots and words. The author has chosen such a wide sphere that this work has attained an encyclopedic nature. He has very decisively and aptly called this work ‘An Encyclopedic Dictionary of Popular Maxims in Sanskrit Grammar’.

Pāṇini has mainly relied on *loka* (society) for collection of his source material. *Loka* is the gracious green farm of word culture having vast resources to generate word-property. Because of dependence on *loka* Pāṇinian grammar is all pervading, vibrant and resonant while all

other grammars anterior and posterior have gone to sky and are visible only in history-books. Pāṇini has depended on the principles, which are based on and supported by *lokanyāyas* in cases where more than one rules are applicable. *Lokanyāyas*, which solve the contradictions amongst the *vidhis* latter on developed into *paribhāṣās*. Vārtikakāra Kātyāyana followed his predecessor and expanded the reliance on *lokanyāyas*. All his corrective and suggestive Vārtikas on Pāṇini's rules have been inaugurated on the strength of *lokanyāyas*. This tradition further has been got flourished by Patañjali, who finally stabilized and further strengthened the validity of Pāṇini's horizon on the basis of exemplificated *lokanyāyas*. This practical approach of these three erudite grammarians saddled on the highest seat of traditionally narrative Sanskrit philology and the wise maxim – *yathottaram munīnām prāmāṇyam* – is still regarded sacredly valid. Patañjali has been in a habit to mark the stamp of *lokanyāyas* after holding the rule valid on the basis of related explanations. He accepts the importance of knowledge of the appropriate and correct usage in practice, instead of mere receipt of information from related rules. *Bhāṣyakāra* favours *loka* instead of *iṣṭi* and *aniṣṭi* in grammatical expansion, because, if a word is obscure or invalid in *loka* then no grammatical rules can inject meaning or validity to that. Patañjali says that grammar must follow the *loka* for its viability.

In this way, the present work is pioneer and peerless in the field. It embodies as many as eight hundred *lokanyāyas*. It will be highly useful and beneficial to students and scholars alike. The author deserves congratulations for this marvellous publication. It has been appended with a bibliography and alphabetical list of *lokanyāyas* and wears a nice get up. I recommend its collection to libraries and scholars alike.

Ranvir Singh

**INFORMATION OF RESEARCH
CONDUCTED/BEING CONDUCTED
AT
DIFFERENT UNIVERSITIES/INSTITUTIONS IN INDIA**

TITLES OF DOCTORAL THESIS

I-ARCHAEOLOGY

Sr.No.	Title of the Thesis	Research Scholar	University	Year of Award
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Subjects on which Research is being Conducted Ph.D./D.Phil.

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|----|--|---------------------------|--------|--|
| 1. | Maināmati : Sanskrit
Inscriptional and Archaeological
Studies. | Krishna
Banik Bijoy | Baroda | |
| 2. | Archaeological Remains of
Dhenkanal Districts. | Pramod
Kumar
Mishra | Utkal | |

II- ARTS AND CRAFTS

Ph. D./D. Phil. (Degree Awarded)

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|----|--|-----------------------|-----------|------|
| 1. | Laukika Sanskrit Sāhitya men
Citrakalā. | Madhulika
Aggarwal | Allahabad | 1997 |
|----|--|-----------------------|-----------|------|

Subjects on which Research is being Conducted Ph.D./D.Phil.

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|----|--|-------------------------|------------|--|
| 2. | A Study of the Folk Song in
Bangladesh. | Md. Harun-Ar-
Rashid | Baroda | |
| 3. | Vaiṣṇava Iconography of Kerala. | Preeta Nair | Baroda | |
| 4. | Rasa in Ancient Indian Sculpture
(upto 12th century A.D.). | Ibomacha Singh | Chandigarh | |
| 5. | Abdul Karim Khan kā Bhāratīya
Saṅgīta main Yogadāna. | Jayant Khot | Khairagarh | |
| 6. | Bilalgawam Bihag ke Rāgon kā
Adhyayana. | Sunita Bhale | Khairagarh | |
| 7. | Sāttvikābhinaya and Psycho-
somatics with Special Reference to
Kshetrāya Padams. | Aruna G. | Hyderabad | |
| 8. | Hindustānī Saṅgīta men
Saṁśamita Yoga Tattva. | Aruna
KumarDogra | Shimla | |

III - EPICS AND PURĀṆAS

Ph. D./D. Phil. (Degrees Awarded)

1.	Art of Characterization in Vālmīki's Rāmāyaṇa.	Sadhana Kumari	Aligarh	1966
2.	The Character of Arjuna in the Mahābhārata : A Study.	Lakshmi Devi I.S.	Andhra	1996
3.	Vālmīki's Rāmāyaṇa men Saṅketita Yajña-Yāgon kā Pramukha Smṛtiyon ke Āloka men Vivecana.	Jeet Singh	Kurukshetra	1997
4.	Purāṇagata Vaidika Ākhyāna : Eka Samīkṣātmaka Adhyayana.	Keerti Dewsar	Kurukshetra	1997
5.	The Concept of Kingship in the Rāmāyaṇa of Vālmīki and the Mahābhārata — A Comparative Study in Indian Socio-political Philosophy.	Manju Kumari	Kurukshetra	1997
6.	Śrīmad Devī Bhāgawata Purāṇa kā Samīkṣātmaka Adhyayana.	Anand Ballabha Joshi	Nainital	1997
7.	Śrīmad Bhāgawata ke Nārī- Pātron kā Samīkṣātmaka Adhyayana.	Bharti Pandey	Nainital	1997
8.	Mahābhārata men Avatāravāda.	Shalima Tabassum	Aligarh	1998
9.	Vālmīki's Rāmāyaṇa men Dārśanika Tattva.	Anita	Kurukshetra	1998
10.	Mahābhārata ke Āloka men Yudhiṣṭhira ke Jivana-Darśana kā Samīkṣātmaka Adhyayana.	Suneeta Tewari	Nainital	1998
11.	Purāṇon men Pramukha Śivo-pāsanā tathā Himachal ke Lokajīwana para uskā Prabhāva.	Dula Ram Samaika	Shimla	1998

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

12.	A Critical Study of Vāyupurāṇa.	Poonam Varshney	Aligarh
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| 13. | Purāṇon men Yogadarśana aurā uskī Samīkṣā. | Babli Pandey | Allahabad |
| 14. | Mārkaṇḍeya Purāṇa — Eka Samīkṣātmaka Adhyāyana. | Jaya Kumari Pandey | Allahabad |
| 15. | Rāmāyaṇa men Upalabdha Ākhyānon kā Ālocanātmaka Adhyāyana. | Sushma Mishra | Allahabad |
| 16. | Viṣṇu Purāṇa — Eka Ālocanātmaka Adhyāyana. | Vindhyavasini Prasad Tripathi | Allahabad |
| 17. | The Character of Arjuna in the Mahābhārata : A Critical Study. | Satyalakshmi Devi | Andhra |
| 18. | Darshana Elements in the Rāmāyaṇa. | K.S. Geetha Devi | Bangalore |
| 19. | The Image of Woman as Projected in Purāṇas. | K.S. Rama | Bangalore |
| 20. | A Critical Estimate of Sanskrit Kāvya Based on Vālmīki's Rāmāyaṇa. | M. Vasantha Bhat | Bangalore |
| 21. | A Critical Study of Sanskrit Plays Based on the Rāmāyaṇa in the Perspective of Rasa (with Special Reference to Bhavabhūti Drama). | Satish Devaru Hegde | Bangalore |
| 22. | A Critical Study of Śrī Madhavāchārāya's Views on Vyāsa Mahābhārata. | S.B. Srinivas | Bangalore |
| 23. | Navarasas in Śrīmad Rāmāyaṇa. | Sree Srivatsa | Bangalore |
| 24. | Description of Nature in Five Great Sanskrit Epics — A Critical Study. | Suresha H.N. | Bangalore |
| 25. | A Comparative Study of Aspect of Jyōthisya in Mahābhārata. | Vasudeva Bhatt M. | Bangalore |
| 26. | Nandīpurāṇa — Reconstruction and a Study. | Nalini A. Desai | Bangalore |
| 27. | Devīpurāṇa — A Cultural Study. | Saswati Sen | Baroda |
| 28. | Śrī Vallabhācārya-Viracite-Purāṇa Sāhityasya Sandarbha Samīkṣā. | Urmila Bhatt | Baroda |
| 29. | Aesthetics and Hermenutics : A Study in Gaoamer's Philosophy of Art. | Anita Dagar | Chandigarh |

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|-----|--|-----------------------|----------------------|
| 30. | Vaiṣṇava Purāṇa mein Puruṣārtha Catuṣṭaya ke Sandarbha mein Varadānon kā Vivecanātmaka Adhyayana. | Rajni Kant | Chandigarh |
| 31. | Kulū kī Loka Kathāon kā Paurāṇikodgama. | Sita Ram Azad | Chandigarh |
| 32. | Purāṇon mein Varṇita Sūryavaṃśīya Rājāon kā Aitihāsika Vivecana. | Indu Mati | V.V.I.
Hoshiarpur |
| 33. | Jaina Darśana ke Pariprekṣya mein Ādipurāṇa — Eka Samikṣātmaka Adhyayana. | Manju Bala | V.V.I.
Hoshiarpur |
| 34. | Agnipurāṇa mein Vyākaraṇa Śāstra — Eka Pariśīlana. | Nilambar Jha | V.V.I.
Hoshiarpur |
| 35. | Purāṇon mein Varṇita Candra-vaṃśīya Rājāon kā Aitihāsika Nirūpaṇa. | Rajinder Kumar Sharma | V.V.I.
Hoshiarpur |
| 36. | Kritcubhāgavatam : Eka Ālocan-ātmaka Anuśīlana. | Ramesh Chand Sharma | V.V.I.
Hoshiarpur |
| 37. | Mahābhārata mein Sāṃskṛtika Vaidika Sandarbhon kā Vivccanātmaka Adhyayana. | Vishva Nath Chabey | V.V.I.
Hoshiarpur |
| 38. | Bhāmaha tathā Daṇḍī ke Viśeṣa Sandarbha men Agnipurāṇa ke Kāvyaśāstrīya Siddhānton kī Tulanātmaka Samikṣā. | Archana Khampariya | R.D.V.
Jabalpur |
| 39. | Vālmiki Rāmāyaṇa men Ṛṣī Jiwana. | Rajeev Locan Tripathi | R.D.V.
Jabalpur |
| 40. | Mahābhārata men Abhivaṃṣita Rājya evam Unakī Surakṣā Vyavasthā. | Ram Locan Tripathi | R.D.V.
Jabalpur |
| 41. | Vaiṣṇava Purāṇon ke Pariprekṣya mein Vaiṣṇava Dharma kā Tulnātmaka evam Vivecanātmaka Adhyayana. | Vineeta Pathak | Kumaun |
| 42. | Trends of Philosophical Thought in the Mahābhārata. | Sunanda Sharad Joshi | Mumbai |
| 43. | Vālmikīya Rāmāyaṇa ke Āloka men Lakṣmaṇa kā Mulyānkana. | Lal Ram Pandey | Nainital |

EPIGRAPHY & NUMISMATICS 347

44. Himācalapradeśa ke Lokajivana Balwant Kumar Shimla
para Śrīmad Bhāgavata Purāṇa kā
Prabhāva.
45. Paurāṇika Pariprekṣya men Digvijay Shimla
Mahākavi Kālidāsapraṇīta
Kumārasaṃbhava kā Samikṣā-
tmaka Adhyayana.

IV-EPIGRAPHY AND NUMISMATICS

Subjects on which Research is being Conducted Ph.D./D.Phil.

1. Early Islamic Coinage in North Alodwan Khalil Baroda
India (800 A.D. to 1500 A.D.) Satch
2. A Study of Ancient Indian Coins Sanjay Kumar Kurukshetra
in Haryana (600 B.C. to A.D.
1200).

IV - GEOGRAPHY

Ph.D./D.Phil. (Degrees Awarded)

1. Vaidika Vāñmaya men Ullikhita Shridhara Mishra Allahabad 1996
Nadiyon ke Svarūpa kā
Vivecana.
2. Itinearary of Pāṇḍavas during Vibha G. Vagal Mumbai 1998
their Exile and the Religious
Georgraphy Connected with it.

Subjects on which Research is being Conducted Ph.D./D.Phil.

3. Floods in Uttar Pradesh : A Rashida Khatoon Aligarh
Geographical Perspective
4. Resource Use Pattern : A Case V.S. Vathsala Bangalore
Study of Rural Community in a
Hill Forest Region.
5. Evaluation of Rural Settlements Bansari Guha Burdwan
in South 24 Parganas.
6. Geomorphology and Water Chandana Dass Burdwan
Management in Western
Midnapore Upland.

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|-----|--|-----------------------|-----------------|
| 7. | Pao Tribe of MP : A Geographical Study in Social Transformation. | Binoo Pandey | R.D.V. Jabalpur |
| 8. | Some Aspects of the Forest Resource Utilization of Jammu Region : A Spatio Temporal Focus. | Anuradha Dubey | Jammu |
| 9. | Urbanization in Drought Prone Area : A Case Study of Bijapur District, Karnatak. | S.S. Hangaragi | Karnatak |
| 10. | Rural Transformation and Resource Development in Gomti Basin. | Bhupendra Singh Bisht | Kumaun |
| 11. | Rural Transformation in the Kumaun Higher Himalayas. | Gokul Singh Satyal | Kumaun |
| 12. | Resource Appraisal and Environmental Management in the Upper Catchment of Sarju River of Kumaun Himalayas. | Pushpa Pant | Kumaun |
| 13. | Mānasakhaṇḍa kā Bhaugolika tathā Sāṃskṛtika Paryālocana. | Yogendra Prasad Joshi | Nainital |

VI-HISTORY

Ph.D./D.Phil. (Degrees Awarded)

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|----|---|--------------------|-------------|------|
| 1. | Kaīhaṇakṛta Rājatarāṅgiṇī men Varṇita Katipaya Rājāon evam Mantriyon kā Caritra Citraṇa. | Umesh Kumar Mishra | Allahabad | 1997 |
| 2. | A Study of the Brahmanical Cults and Associated (c. 400 B.C. to A.D. 600). | Balbir Singh | Kurukshetra | 1997 |
| 3. | Some Aspects of the History on Culture of Ancient Punjab and North-West Frontier from the Achaemen Occupation to the fall of the Hūnas. | Bhupinder Kaur | Kurukshetra | 1997 |

Subjects on which Research is being Conducted Ph.D./D.Phil.

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| 4. | Madhyakālīna Sanskrit Nāṭakon mein Citrita Samāja. | Modh. Younus | Aligarh |
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5. Terahavīn se Pandrahvī Śatābdī Isvī ke Pramukha Sanskrit Mahākāvya men Citrita Bhāratīya Samaja aura Saṃskṛti — Eka Adhyayana. Shashi Bala Allahabad
6. Dimensions of Megalithic Culture in Relation to Peninsular India : An Interdisciplinary Approach. Janee Pehar Baroda
7. Tribal Art and Culture of Gujnor : A Study of Living Tradition. Saiyes Rafica Baroda
8. History of Education in an Indian State Mysore, 1854-1940. M. Anjanappa Bangalore
9. Bhāratīya Rāṣṭravāda ke Punrutthāna mein Dhārmika Āndolanon kā Yogadāna, 1828 se 1950 taka. Dinesh Kumar Bilaspur
Pandey
10. Chhatisgarh mein Paryatan aura Sambhāvnāyen : Aitihāsika Sandarbha mein. Sanjit Sharma Bilaspur
11. Aulikāras of Central India. N.K. Ojha Chandigarh
12. The Civil Disobedience Movement in the Urban Areas of U.P., 1930-1934 : A Case Study of Allahabad, Banaras and Kanpur Cities. Gautam Kumar J.N.U. Delhi
Pandey
13. Vernacular Press and the National Movement : A Case Study of Andhra 1902-1947. K. Arjuna Rao Osmania
Hyderabad
14. An Assessment of European's Accounts of Jammu and Kashmir Regions since 10th Century. Savtanter Kaur Jammu
15. Social Evils in J&K State : Government Policy, 1847-1947. Sunita Gupta Jammu
16. Swatantratā se Pūrva Uttari-Pāschimī Uttar Pradesh ke Rājanaitika evam Sāṃskṛtika Vikās men Ārya Samāja kā Yogadāna : Moradabad, Rohilkhand, Meerut, Kumaun tathā Akhilesh Bhatt Kumuan

- Garhwal Maṇḍalon ke Viśeṣa Sandrabh mein.
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| 17. | Kumaun mein Sāmājika Prati-rodha evam Khushiram. | Vivekanand Joshi | Kumaun |
| 18. | Prācīna Bhārata men Sainya Vyavasthā 8th Century to 12th Century. | Harinder Singh | Kurukshetra |
| 19. | Haryāna men Uttara Harappā Saṃskṛti. | Naresh Kumar | Kurukshetra |
| 20. | Uttarī Bhārata men Nagara Praśāsana 600 B.C. to 500 B.C. | Nasib Singh | Kurukshetra |
| 21. | Women in Early Medieval North India : A Study (c 7th Century A.D. to 12th Century A.D.). | Raj Pal | Kurukshetra |
| 22. | Prācīna Bhārata men Striyon ke Ārthika Adhikāra. | Sukhdev Singh | Kurukshetra |
| 23. | Prācīna Bhārata men Striyān : Eka Adhyayana. | Ved Kaur | Kurukshetra |
| 24. | A Historical Study in North Haryana (From Earliest Times to 12th Century A.D.). | Yogeshwar Kumar | Kurukshetra |
| 25. | Prācīna Bhārata mein Rājya kī Surakṣā Vyavasthā: Prārambhika Kāla se 13vīn Śatābādī Isvī Taka. | Mamta Tiwari | R.S.U. Raipur |

VII – INDIA AND THE WORLD

Subjects on which Research is being Conducted Ph.D./D.Phil.

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|----|--|-------------------|--------------|
| 1. | Linguistic Conflict and Language Policy in Multilingual Societies : A Case Study of Switzerland and India. | Kasturi Basu | J.N.U. Delhi |
| 2. | Contribution of Arabic to Indology. | A.H. Abhur Rahman | Madras |

VIII-LAW, POLITY AND ADMINISTRATION

Subjects on which Research is being Conducted
Ph.D./D.Phil.

- | | | | |
|----|--|------------------------|---------|
| 1. | Rājaśekhara Sūri Kṛta
Prabandhakoṣa : Eka Samīkṣāt-
maka Adhyayana. | Wahid Nasaru | Aligarh |
| 2. | A Philosophical Approach to
Law since 1998. | Bhupendra R. Patel | Baroda |
| 3. | Crime and Punishment in
Ancient India : A Study in
Manu, Kauṭilya & Yājñavalkya. | Tarun Kranti
Sikder | Pune |

IX-LINGUISTICS AND GRAMMAR

Ph.D./D.Phil. (Degrees Awarded)

- | | | | | |
|----|--|----------------------|-------------|------|
| 1. | Vaiyākaraṇasiddhāntamañjūśa-
gata 'Tihārthanirūpaṇa' : Eka
Samīkṣātmaka Adhyayana. | Minakshi
Sachdeva | Kurukshetra | 1996 |
| 2. | Sasadhara on Word Meaning
Relationship. | S.R. Mehendale | Pune | 1997 |
| 3. | Siddhāntakaumudī evaṃ Prak-
riyāsarvasva kā Tulanātmaka
Adhyayana. | Purshottam | Kurukshetra | 1998 |
| 4. | Mahābhārata — Droṇa tathā
Karna Parvon ke Kriyāpada —
Eka Bhāṣika Adhyayana. | Uma Rani | Shimla | 1998 |

Subjects on which Research is being Conducted
Ph.D./D.Phil.

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|----|--|---------------------------|-----------|
| 5. | Contribution of Bhoja to Sanskrit
Grammar. | Brijesh Kumar
Sharma | Aligarh |
| 6. | Prakriyā Granthon men Sandhi
Prakaraṇa - Eka Samīkṣātmaka
Adhyayana. | Lalit Kishor
Mishra | Allahabad |
| 7. | Aṣṭādhyāyī ke Prabhāṣa Sūtra kā
Samīkṣātmaka Adhyayana. | Prakash Chandra
Tiwari | Allahabad |
| 8. | Rāmāyaṇa ke Apāṇinīya, Ārya
Prayogon kā Śabda Śāstrīya | Vidyakant
Tripathi | Bilaspur |

- Adhyayana.
9. Rājaśekhara ke Rūpakon kā Vinod Tiwari R.D.V.
Koṣīya Adhyayana. Jabalpur
 10. Agnipurāṇa ke Kriyāpadon kā Ashwani Kumar Kurukshetra
Samīkṣātmaka Adhyayana.
 11. Subantaparakaraṇa kā Adhyayana Naresh Chand Kurukshetra
(Pāṇinīya aura Sārasvata
Vyākaraṇon ke Pariprekṣya men).
 12. Pāṇinīya Vyākaraṇa tathā Suresh Pal Kurukshetra
Supadmavyākaraṇa men Kṛt-
prakarāṇa : Eka Tulanātmaka
Adhyayana.
 13. Pāṇinīya Vyākaraṇa ko Navin Chandra Nainital
Vārtikakāra Kātyāyana kā Joshi
 14. Bhaṭṭi-Kāvya kā Bhāṣā- Anil Walia Shimla
vaijñānika Adhyayana.

X - LITERATURE AND RHETORICS
Ph.D./D.Phil. (Degrees Awarded)

1. Prakaraṇa Vakratā kā Siddhānta Sudha Sharma Allahabad 1996
evam Kālidāsa, Bhavabhūti ki
Kṛtiyon men Uskā Vivecana.
2. Contribution of Nilakanṭha Shivashankara Bangalore 1996
Dīkṣita to Sanskrit Literature.
3. Influence of Nyāya Philosophy Shweta C. Baroda 1996
on Sanskrit Poetics. Prajapati
4. Kṛṣṇageethā of Mānaveda : A Anitha S. Kerala 1996
Critical Study.
5. The Concept of Nāṭyābhinaya in Ambika Madras 1996
Sanskrit Drama. Kameshvar
6. Psychological Analysis of Kamala Madras 1996
Women in the Novels of Vishwanathan
Kanchanlata Sabharmal.
7. Gaṅgāvataraṇa. R. Madras 1996
Ramachandran
8. Aesthetic Delight in the Drama Anita Agarwal Aligarh 1997
of Bhavabhūti.
9. Saddharmapuṇḍarīka : A Socio- Hemlata Aligarh 1997

- Cultural Study.
10. Sanskrit Nāṭya Śāstra men Bheda kā Siddhānta evam Pradhāna Rūpkon kā Prayoga. Suneet Gupta Allahabad 1997
 11. Sanskrit Nāṭyaśāstra men Nāyikā kā Svarūpa Vikāsa. Uday Raj Chauhan Kurukshetra 1997
 12. The Concept of Arthāntaranyāsa in Sanskrit Literature. L. Kumaraswami Madras 1997
 13. Mahākavi Bhavabhūtipraṇīta Uttararāmacaritam tathā Mahākavi Dīpnāgapraṇīta Kundamālā kā Tulanātmaka Adhyayana. Asha Pant Nainital 1997
 14. Viśveśvara Pāndeya-Viracita Ārya Saptasatī kā Samīkṣātmaka Adhyayana. Bhagawati Negi Nainital 1997
 15. Śīsupālavadha men Bimbavidhāna. Deepa Tiwari Nainital 1997
 16. Bhartṛharipraṇīte Vākyapadīye Śabda-Tattva Vimarśaḥ. Jayadutta Upreti Nainital 1997
 17. Kālidāsa tathā Bhavabhūti ke Nāṭakon ke Nārī-Pātron kā Tulanātmaka Manovaijñānika Adhyayana. Kumad Vista Nainital 1997
 18. Mānasakhaṇḍa kā Samīkṣātmaka Adhyayana. Narayana Dutt Joshi Nainital 1997
 19. Dr. Balabhadra Prasad Goswami kī Nāṭyakṛtikon kā Samīkṣātmaka Adhyayana. Satyapal Gangwad Nainital 1997
 20. Ādhunika Sanskrit Sāhitya kā 'Dūrvā' Patrikā kā Yogadāna. Rajesh Kumar Chaturvedi H.G.U. Sagar 1997
 21. Technique of Modern Sanskrit Novels. Krishna Gopal Aligarh 1998
 22. Humout in Sanskrit Literature with Special Reference to Vidanubana Kāvya. C. Shivaraju Bangalore 1998
 23. Rasa Theory in Sanskrit Plays Based on Mahābhārata. Manjunatha Bhatta Bangalioe 1998
 24. M.M. Mathurāprasāda Dīkṣita ke Nāṭakaon mein Bimba Yojanā. Madhu Bala V.V.I. Hoshiarpur 1998

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|-----|---|-----------------------------|-----------------|------|
| 25. | Upāsakadaśāṅgasūtra : Eka
Samikṣātmaka Adhyayana. | Amita Jain | Kurukshetra | 1998 |
| 26. | Vanamālīdāsakṛta Śrīharipre-
ṣṭhamahākāvya kā Samikṣā-
tmaka Adhyayana. | Anuradha
Sharma | Kurukshetra | 1998 |
| 27. | Jaggusri — Vakulabhusanavira-
cita Adbhutadūtam Mahākāvya :
Eka Adhyayana. | Narain Kaushik | Kurukshetra | 1998 |
| 28. | Bharatamunipraṇītanāṭyaśāstra
ke Kriyāpadon kā Viśleṣaṇāt-
maka Adhyayana. | Rajpal Kaushik | Kurukshetra | 1998 |
| 29. | Mahākavikālīdāsaviracita
Meghadūta evam Vasantat-
riyambaka Sevade — Viracita
Abhinavameghadūta kā Tulanā-
tmaka Adhyayana. | Sunita Rani | Kurukshetra | 1998 |
| 30. | Buddhacaritam kā Manovaijñā-
nika Adhyayana. | Manju Joshi | Nainital | 1998 |
| 31. | Mahākavi Giansagarpraṇīta
Jayodaya Mahākāvya kā Samik-
ṣātmaka Adhyayana. | Pramod Kumar
Tiwari | Nainital | 1998 |
| 32. | Śrī Kaśīnātha Śarmā Viracita
Rukmiṇīharṇa Mahākāvya kā
Samikṣātmaka Adhyayana. | Raghuvara Dutta
Kothyari | Nainital | 1998 |
| 33. | Sanskrit Kāvyaśāstra Doṣa
Vimarshaḥ | Tripurari Pandey | Pune | 1998 |
| 34. | Gaṅgāvatarṇa Mahākāvya kā
Kāvyaśāstrīya Anuśilana. | Rampyari Dube | H.G.U.
Sagar | 1998 |
| 35. | Mahākavi Krishnananda Praṇīta
Sahdayānanada Kāvya kā
Anuśilana. | Laxmi Kanta
Sharma | Shimla | 1998 |

**Subjects on which Research is being Conducted
D.Litt.**

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|-----|--|------------|----------|
| 36. | Ācārya Mammāṭa Kṛta Kāvya
Prakāśa kī Ṭikāon kā
Vivaraṇātmaka evam Samikṣā-
tmaka Adhyayana. | Lajja Pant | Nainital |
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Ph.D./D.Phil.

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|-----|---|-----------------------|-----------|
| 37. | Bhojarājapraṇīta Śṛṅgārmañjarī
Kathā : Eka Kāvyaत्मका aura
Sāṃskṛtika Adhyayana. | Aisha Anwar | Aligarh |
| 38. | Lalitavistāra kā Sāṃskṛtika
Adhyayana. | Anamika Yadav | Aligarh |
| 39. | Subandhu kī Vāsavadattā kā
Sāṃskṛtika Adhyayana. | Hari Jyoti
Chhabra | Aligarh |
| 40. | Srivarakṛta Kathā Kautuka ke
Viśeṣa Sandarbha mein Jami ke
Yusuf Zulaikha ke Bhāratīya
Bhāṣaon mein Upalabdha
Anuvādon kā Tulanātmaka
Adhyayana. | Khurshed Alam | Aligarh |
| 41. | Poetic Conventions and their
Application in Bṛhatrayī. | Naghma Sultan | Aligarh |
| 42. | Nañjarājayāsobhūṣaṇa : A Study. | Sadiya | Aligarh |
| 43. | Viśākha Dutta Viracita
Mudrārākṣasa Nāṭaka kā
Ālocanātmaka Adhyayana. | Ajay Kumar | Allahabad |
| 44. | Buddha Swāmi Kṛta Kathā Śloka
Saṅgraha kā Ālocanātmaka
Adhyayana. | Amita Tiwari | Allahabad |
| 45. | Sanskrit Nāṭakon men Varṇita
Lalita Kalā kā Swarūpa. | Anita Kumari
Jha | Allahabad |
| 46. | Bhavabhūti kī Kṛtiyon kā Nāṭya-
śāstrīya Vivecana. | Ashika Kumar
Dube | Allahabad |
| 47. | Padmagupta Paramilakṛta
Navaśaśaka Caritam kā Ālocan-
ātmaka Adhyayana. | Bhawana
Shrivastav | Allahabad |
| 48. | Pramukha Sanskrit Mahākāvya men
Paurāṇika Sandarbha — Eka
Samālocanātmaka Sandarbha. | Brahma Deva
Shukla | Allahabad |
| 49. | Rāmacandra Sūri kī Kāvya Kṛtiyon
kā Sāhityika Adhyayana. | Dharmaraj
Yadav | Allahabad |
| 50. | Sanskrit Kathā Sāhitya ke Vikāsa
men Bauddha evam Jaina Kaviyon
kā Yogadāna. | Dipti Shrivastava | Allahabad |
| 51. | Sanskrit Kāvya Śāstra men | Gaya Prasad
Dube | Allahabad |

- Pratipādita 'Kavi kā Sarjana Pakṣa'
Eka Samikṣā.
52. Kumāradāsakṛta Jānakīharaṇam kā Girish Prasad Allahabad
Mishra
53. Sanskrit Kāvya Śāstra men Jitendra Kumar Allahabad
Pratipādita Ṛṣi Sampradāya kā Verma
54. Ācārya Viśvanāthakṛta Sāhitya Mamta Mishra Allahabad
Darpaṇa kā Samikṣātmaka
55. Sanskrit Rūpakon men Śānta Rasa Namita Allahabad
Siddhānta evam Prayoga. Shrivastava
56. Vālmiki Rāmāyaṇa men Ambeya Nand Lal Allahabad
Mūlaka Alaṃkāra Eka Vivecana.
57. Ācārya Mammata kī Alaṅkāra Priti Shrivastava Allahabad
Yojanā — Eka Samikṣātmaka
58. Prof. Rasika Bihāri Joshi Kṛta Rajesh Singh Allahabad
Rādhā Pañacaśatī Mahākāvya kā
59. Kṣemendra ke Nāṭya Śāstra kā Sandhya Shukla Allahabad
Ālocanātmaka Adhyayana.
60. Jayapraṇīta Candraloka kā Satyapriya Allahabad
Ālocanātmaka Adhyayana. Shrivastava
61. Ācārya Abhinavagupta kā Sanskrit Seema Singh Allahabad
Kāvya Śāstra men Yogadāna.
62. Jaya Śekhara Sūri Kṛta Jaina Shyam Bahadur Allahabad
KumāraSambhava kā Sāhityika Dikshit
63. Ācārya Harinārāyaṇa Dikṣita kī Sudha Shankar Allahabad
Sāhityika Kṛtiyon kā Ālocanā- Tripathi
64. Kulaśekhara Vermā kī Kṛtiyon kā Sumant Kumar Allahabad
Ālocanātmaka Adhyayana.
65. Abhirāja Rajendra Mishra Kṛta Shrinivas Pandey Allahabad
Jānakī Jīwana kā Samikṣātmaka
66. Śudrakṛta Mṛcchakaṭikam kā Shveta Mishra Allahabad

- Nāṭyaśāstrīya Adhyayana.
67. Hemacandra ke Kāvyaṇuśāsana kā Ālocanātmaka Adhyayana. Sudha Gupta Allahabad
68. Śiśupāla Vadha Mahākāvya men Upalabdha Śāstrīya Siddhānton kā Ālocanātmaka Adhyayana. Surya Nath Upadhyaya Allahabad
69. Naiṣadhiyacaritam Mahākāvya men Dhvani-Tattva — Eka Adhyayana. Vandita Kushwaha Allahabad
70. Murārīkṛta Anargha-Rāghava Eka Samālocanātmaka Adhyayana. Vinay Kumar Shukla Allahabad
71. The Sanskrit Dramas of Viśvanātha Satyanārāyaṇa — A Study. Annapurna D. Andhra
72. Theory and Practice of Sanskrit Drama with Special Reference to Kālidāsa's Dramas. Anitha Bangalore
73. Nāṭyasastra and its Influence on Modern Indian Theatre. B.V. Rajaram Bangalore
74. Salikanātha's Prakaraṇa Pañkaja -A Critical Study. E.N. Srinivas Bangalore
75. Udbhata's Kāvyaalāṅkāra Sāra-saṅgraha — A Critical Study. B. Vishanatha Bhat Bangalore
76. Bhararhareḥ Śatakatraya Sarvatulikata. Ganpathy Hegde Bangalore
77. The Works of Vidwan H.V. Narayana Shastri, A Critical Appraisal. H.V. Venugopal Bangalore
78. The Concept of Ecology in Sanskrit Literature. M.V. Prafulla Bangalore
79. A Comparative Study of the Alāṅkāras according to Mammaṭa and Ruṣyaḍa. Narayanaswamy T. Bangalore
80. Adbhuta-Dūta-Mahākāvyaśya Ekam Viṃśatīśatmakam Adhyāyanam. Pankaya Nayana Bangalore
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83. Women in Sanskrit Ornate Poetry. R. Shobha Bangalore
84. Pañchamahākāvyaḡalalli Stree S. Meenakshi Bangalore

- Mattu Prakruti Sambandha.
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| 85. | A Critical Study of Shataktraya of Bhartṛhari. | Satish Karanath M. | Bangalore |
| 86. | A Critical Study of Dhanañjaya's Dvisandhana Kāvya. | Suma V. | Bangalore |
| 87. | An Aesthetic Study of Gadyatrayam of Śrī Rāmānujāchārya. | Veena Arun | Bangalore |
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| 89. | Alaṅkāra Works of Naiyāyikas. | Adhiya Preeti | Baroda |
| 90. | Vicārādīpa of Bhagwat Kavi : A Critical Study. | Bhavana | Baroda |
| 91. | Commentaries on Vikramorvaśīyam of Kālidāsa – A Critical Study. | Jaydev Kumar Saha | Baroda |
| 92. | Harivākya Sudhā Sindhu - A Critical Study. | Jyotindra Dave | Baroda |
| 93. | Anubhūti Svanipacārya : A Study. | Milind S. Joshi | Baroda |
| 94. | Parikṣinnāṭakam: Samikṣātmakam Adhyayanam. | Praful Purohit | Baroda |
| 95. | Alaṅkāra Works of Naiyāyikas - A Study. | Preeti Adhiya | Baroda |
| 96. | Some Sanskrit Poetesses : A Study. | Vaishali Trivedi | Baroda |
| 97. | Saharsanāma Literature. | Vina Thakkar | Baroda |
| 98. | Mṛcchakaṭika aura Mālātī-mādhava kā Tulanātmaka Adhyayana. | Labh Chand | Chandigarh |
| 99. | Mahākavi Hastimalla ke Rūpakon kā Samikṣātmaka Adhyayana. | Saroj Bala | Chandigarh |
| 100. | Stylistic Analysis of the Book of Isaiah. | Do Young Kim | J.N.U. Delhi |
| 101. | Devī Bhāgavata mein Kāvyaatattva. | Anil Kumar Jha | V.V.I. Hoshiarpur |
| 102. | Mahākavi Kālidāsa ke Nāṭakon mein Pratipādita Nīti Tattvon kā Ālocanātmaka Adhyayana. | Aruna Sud | V.V.I. Hoshiarpur |
| 103. | Śrī Durgādatta-Śāstri-Pranīta Kāvyon kā Samikṣātmaka Adhyayana. | Deen Dyal | V.V.I. Hoshiarpur |
| 104. | Haravijaya Mahākāvya mein Prakṛti | Gian Chand | V.V.I. |

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|------|--|-------------------------|----------------------|
| | Chitrana. | Sharma | Hoshiarpur |
| 105. | Jhānsīśvarīcaritasya Sāhityikam
Samikṣaṇam. | Kuldeep Kumar | V.V.I.
Hoshiarpur |
| 106. | Kāvyaśālānidhi kā Samikṣātmaka
Adhyayana. | Parkash Chand | V.V.I.
Hoshiarpur |
| 107. | Haryana mein Racita Sanskrit Padya
Kāvya kā Mūlyāñkana (1967 se Āja
Taka). | Satyawan | V.V.I.
Hoshiarpur |
| 108. | Studies in Historical Sanskrit Poetry
of A.P., B.C. 225 to A.D. 1675. | Rama Sastry | Osmania
Hydrabad |
| 109. | Kālidāsa Sāhitya men Sañketita
Śāstrīya Sandarbha. | Archana
Nagaicha | R.D.V.
Jabalpur |
| 110. | Bhavabhūti tathā Rājaśekharaśrita
Nāṭakon kā Tulanātmaka
Adhyayana. | Asha Setha | R.D.V.
Jabalpur |
| 111. | Bhavabhūti ke Rūpakon men
Śāstrīya Sandarbha. | Dilip Kumar
Tripathi | R.D.V.
Jabalpur |
| 112. | Pañḍita Sudhākara Śukla kī
Racanāon kā Sāṃskṛtika Anuśilana. | Jaya Shukla | R.D.V.
Jabalpur |
| 113. | Mudrārākṣasa para Kauṭilya kā
Prabhāva. | Kavita Vishavas | R.D.V.
Jabalpur |
| 114. | Pramukha Nāṭyaśāstrīya Granthon
men Uddhṛta Grantha evam
Granthakāra. | Mahender
Kumar Patel | R.D.V.
Jabalpur |
| 115. | Kālidāsa kī Kṛtiyon men Dārśanika
Koṣa. | Mala Pyasi | R.D.V.
Jabalpur |
| 116. | Rājaśekhara Sāhitya men Āgamika
Sandarbha. | Munna Lal
Chaudhary | R.D.V.
Jabalpur |
| 117. | Kālidāsa ke Sāhitya men Āgamika
Sandarbha. | Purnima Bajpai | R.D.V.
Jabalpur |
| 118. | Rājaśekhara ke Rūpakon kā
Samājaśāstrīya Adhyayana. | Ravindra Nath
Dube | R.D.V.
Jabalpur |
| 119. | Pandit Kunjilal Dube ke Vyaktitva
evam Kṛitva kā Vivacanātmaka
Adhyayana. | Reena Mahobia | R.D.V.
Jabalpur |
| 120. | Kundamālā evam Uttarakāmarita
kī Tulanātmaka Samikṣā. | Sandhya Pandey | R.D.V.
Jabalpur |
| 121. | Kirātārjunīyam ke Śāstrīya
Sandarbha. | Sangeeta Mishra | R.D.V.
Jabalpur |

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| 122. | Campū-Bhārata kā Samīkṣātmaka Adhyayana. | Sarita Masiha | R.D.V.
Jabalpur |
| 123. | Swātantryottara Sītāsrita Mahākāvyaon kā Samīkṣātmaka Adhyayana. | Saviti Shukla | R.D.V.
Jabalpur |
| 124. | Naiṣadhiyacarita Mahākāvya ke Śāstrīya Sandarbha. | Sugandha Palande | R.D.V.
Jabalpur |
| 125. | Devadeveśvara Mahākāvya - Eka Pariśilana. | Supriya Vapat. | R.D.V.
Jabalpur |
| 126. | Kāvya Mīmāṃsā kā Śāstrīya Adhyayana. | Uma Shahkar Tiwari | R.D.V.
Jabalpur |
| 127. | Rājaśekhara ke Rūpakon men Saṅketita Śāstrīya Sandarbha. | Vandana Dube | R.D.V.
Jabalpur |
| 128. | A Critical Study on Śrīrādhācarita Mahākāvya by Pt. Kalika Prasad Shukla. | Akshay Kumar Mishra | Kurukshetra |
| 129. | Dr. Revaprasada Dvivedikṛta Sītācaritam Mahākāvya : Eka Samīkṣātmaka Adhyayana. | Nainsi | Kurukshetra |
| 130. | Satyadeva Verma kī Kṛtiyon kā Samālocanātmaka Adhyayana. | Rajpal Rathee | Kurukshetra |
| 131. | Vāmanāvataraṇam : Eka Samīkṣātmaka Adhyayana. | Sarita Rani | Kurukshetra |
| 132. | Dr. Bhimarava Ambedakara ke Dvārā Samīkṣita Prācīna Sanskrit Sāhitya ke Viśiṣṭa Pakṣa : Eka Adhyayana. | Sat Pal Singh | Kurukshetra |
| 133. | Rājendra Miśra Kṛta Prakāṣita Śaṅkaron kā Samālocanātmaka Adhyayana. | Satpal Singh Bagga | Kurukshetra |
| 134. | Paṇḍita Chajjurāmaśāstrikrta Paraśurāmdigvijayamahākāvya: Eka Samīkṣātmaka Adhyayana. | Subhash Chander | Kurukshetra |
| 135. | Harśadeva ke Rūpakon men Pratibimbita Bhāratiya Saṃskṛti. | Suresh Kumar | Kurukshetra |
| 136. | Pārthacaritāmṛtam : Eka Samālocanātmaka Adhyayana. | Sushma Kumari | Kurukshetra |
| 137. | Setubandham Nāṭaka kā Samīkṣātmaka Adhyayana. | Usha Rani | Kurukshetra |

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| 138. | C.K. Nagarajaram avara Kadambarigalu : Onḍu Adhyayana. | A.M. Veerendera Swamy | Madras |
| 139. | Chitradurga Mattu Devangere-jileya Virasaivamalagala ondu Samskr̥tika Adhyayana. | B.N. Dhananjarauppa | Madras |
| 140. | Kanaṇḍadalli anuvāda nāṭaka-galu (Pre-Independence). | B.S. Shivakumar | Madras |
| 141. | Kannada Bharatagallalli Bheema Mathu Duryodhana Ondu Adhyayana. | G.T. Jayanna | Madras |
| 142. | Lakṣmīśahasram — A Critical Study. | G. Meenakshi | Madras |
| 143. | Musical Instruments in Sanskrit Literature. | Kartick Raj | Madras |
| 144. | Kāvya Element in Sanskrit Musical Literature. | M.V. Mohan | Madras |
| 145. | Valliparinaya of Bhaskara Yaj - A Critical Edition and Study. | M. Visalakshi | Madras |
| 146. | Concepts of Contexts and Connotation in the Kṛtis of Śrī Muthuswāmi Dikṣitar. | R. Asha | Madras |
| 147. | Tamīlnāḍina Kurumhari Onḍu Adhyayana. | R.K. Nanjunda-swamy | Madras |
| 148. | Idioms in Kannada — A Study. | R. Vishvanatha | Madras |
| 149. | Jaṭāṭaka Parinaya-Campū. | V. Swaminath | Madras |
| 150. | Kāvyaṇprakāśa evaṁ Kāvyaṇuśāsana ke Sandarbha men Guṇa, doṣa evaṁ Alaṅkāraṇ kā Samīkṣātmaka Adhyayana. | Devendra Kumar | Nainital |
| 151. | Sanskrit Sāhitya men Varṇita Go-Sevā kā Samīkṣātmaka Adhyayana. | Durgashwar Dutt Tripathi | Nainital |
| 152. | Sanskrit Vāṇmaya men Gaṇapati kā Vikāśa - Eka Vivecana. | Gangadhar Dvivedi | Nainital |
| 153. | Ācārya Narahari Saraswatitīrtha-viracita Bālacittānuraṅgaṇī Ṭikā ke Pariprekṣya men Śabdaśaktiyon evaṁ Dhvaninirodhi Maton kā Samīkṣātmaka Adhyayana. | Hema Lata Pandey | Nainital |
| 154. | Mahākavi Viśvanātha Keśavachatra | Krishna Gopal | Nainital |

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| | Praṇīta Śrī Subhāṣacaritam evam
Paṇḍita Trigūṇānanda Śuklāpraṇīta
Śrī Subhāṣacaritam kā Samikṣātm-
aka evam Tulanātmaka Adhyayana. | Srivastava | |
| 155. | Sanskrit Sāhitya ko Kūrmāñcala-
Nareśa Rūdracandradeva kā
Yogadāna. | Mahendra
Singh
Mahera | Nainital |
| 156. | Mahākavi Aśvaghoṣaviracita
Buddhacarita Mahākāvya kā
Sāṃskṛtika evam Dārśanika
Vivecana. | Renu Dhyani | Nainital |
| 157. | Mahāmahopādhyāya Paṇḍita
Māthurā Prasāda Dīkṣita kī
Nāṭyakṛtiyon kā Samikṣātmaka
Adhyayana. | Sohan Lal
Labiya | Nainital |
| 158. | Ādhunika Sanskrit Sāhitya men Sītā
Carita kā Vikāśa. | Uma Rani | Nainital |
| 159. | Kāvya Prakāśa kī Tattva Bodhinī
Ṭikā ke Pariprekṣya men
Śabdaśaktiyan evam Dhvanivirodhī
Siddhānton kā Vivecana. | Vacaspati
Sukhla | Nainital |
| 160. | Vidyānāthapraṇītasya Pratāparūdra-
yaśobhūṣaṇasya Samikṣātmakam
Adhyayanam. | Vinay Kumar
Bhardwaj | Nainital |
| 161. | Bharata on Creation of Nāṭya. | Anuru R.
Mishra | Pune |
| 162. | Rasagaṅgādhara : A Critical Study. | D. Bhanja | Pune |
| 163. | Speaker's Intension and Sanskrit
Literature Criticism. | Hemalata
Pandey | Pune |
| 164. | Kuntaka and His Art of Literatrury
Criticism. | Krishna Bhadra | Pune |
| 165. | Nāṭyasarvasvadīpika and Nāṭya-
śāstra — A Comparision and
Critical Study. | Pranabananda
Chakraborty | Pune |
| 166. | Problems of Textual Criticism in the
Dramas of Kālidāsa. | Smṛti Halder | Punc |
| 167. | Ṣaṭaśloki of Badarinatha : A Critical
Study. | Sumanshree
Sahoo | Pune |
| 168. | Bhāmaha and the Philosophy of | V. Dinesh | Punc |

	Literary Art.		
169.	Ākhyānakamaṇikośa - A Critical Study.	Vimal A. Bafana	Pune
170.	Kālidāsiya Kriyāpadon kā Śabda-śāstriya Viśeṣaṇātma Adhyayana.	Hansha Chaturvedi	Raipur
171.	Rāgakāvya Paramparā men Rāstravāṇī kā Samīkṣātmaka Adhyayana.	Anjana Pathak	H.G.U. Sagar
172.	Śabda-Taraṅgiṇī kā Samīkṣātmaka Adhyayana.	Brijesha Kumar Richariya	H.G.U. Sagar
173.	Jñānapathvāsyā-Bacculālāvasthinah Kāvya-kṛtitvam.	Brajendra Kumar Hatai	H.G.U. Sagar
174.	Ādhunika Sanskrit Sāhitya para Marxavāda kā Prabhāva.	Jyoti Sudha Kumar	H.G.U. Sagar
175.	Bīswī Śatābdī ke Antima Daśaka ke Sanskrit Nāṭaka.	Kalpna Dwivedi	H.G.U. Sagar
176.	Śrīmadhusūdana Saraswatīkṛta Ānandamandākinī Kāvya kā Vivecanātmaka Adhyayana.	Manish Kumar Dube	H.G.U. Sagar
177.	Ācārya Rājaśekhara-Praṇīta Bālarāmāyana Nāṭaka kā Samīkṣātmaka Adhyayana.	Narottam Sharma	Shimla
178.	Bhartṛharinirveda Nāṭaka kā Samīkṣātmaka Adhyayana.	Rashmi Prasahar	H.G.U. Sagar
179.	Dūtākāvya Paramparā ke Sandarbha men Meghadūtam evam Abhinava Meghadūtam kā eka Tulanātmaka Adhyayana.	Sampurnananda Upadhyaya	H.G.U. Sagar
180.	Swātantryottara Sanskrit Raṅga-maṇica.	Santosh Kumar Sahu	H.G.U. Sagar
181.	Madanalatikā - Samīkṣātmaka Adhyayana.	Shaili Chaube	H.G.U. Sagar
182.	Sanskrit Sāhitya men Saundarya Mīmāṃsā.	Shiwani Tamrakar	H.G.U. Sagar
183.	Śukranīti kā Sāṃskṛtika Adhyayana.	Shiva Kanta Shukla	H.G.U. Sagar
184.	Epics of Aśwaghoṣa	Rashmi Mehta	P. Saurashtra
185.	Karpūramañjarī ke Viśeṣa Paripre-	Suman Sharma	Shimla

- kṣya men Ācārya Rajashekhara-
praṇīta Viddhaśālā-Bhañjikā Nāṭika
kā Samikṣātmaka Adhyayana.
186. Nāṭyaśāstra kī Dṛṣṭi se Anita Shimla
Tāpasavatsarāja aura Ratnāvalī kā
Samikṣātmaka Adhyayana.
187. Ārṣamahākāvyon men Vastrā- Aupama Shimla
bhūṣaṇa evam Saundarya Prasā-
dhana. Sharma
188. Mathurā Prasāda Dikṣita Viracita Dhani Ram Shimla
Bhārata-Vijaya Nāṭaka kā
Shangar
Samikṣātmaka Adhyayana.
189. Kālidāsa kī Prākṛta kā Bhāṣika Dhruva Deva Shimla
Adhyayana.
190. Sanskrit ke Pramukha Vyāyogon kā Bhag Chand Shimla
Samikṣātmaka Adhyayana. Sharma
191. Naiṣadhiyacarita men Prayukta Jiwan Bhardwaj Shimla
Ākhyāna.
192. Kavirāja Viśvanātha-viracita Keval Ram Shimla
Chandrakalā Nāṭikā kā Samikṣā-
tmaka Adhyāyana.
193. Kālidāsaviracita Vikramorvaśīya ke Murari Lal Shimla
Mūlasrota aura uskā Samikṣātmaka
Adhyayana.
194. Kādambarī kī Pātrayojanā. Preetam Chand Shimla
195. Bhavabhūtiviracita MālatiMādhava: Prem Chand Shimla
Eka Samikṣātmaka Adhyayana.
196. Navasāhasāṅkacarita kā Raj Rani Shimla
Samikṣātmaka Adhyayana.
197. Bhāsaviracita Avimāraka : Eka Ramesh Chand Shimla
Samikṣātmaka Adhyayana.

XI-MISCELLANEOUS
Ph.D./D.Phil. (Degree Awarded)

1. Dakṣiṇa Bhāratiya Brahmanara A. Anantha Bangalore 1998
Samskaragalu ondu Vimarśātm-
aka Adhyayana. Narasimhachar

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

- | | | | |
|-----|---|------------------|-----------------|
| 2. | Human Values in the R̥gveda and the Quran : A Comparative Study. | Jayanarayan Sah | Aligarh |
| 3. | System of Taxation in Ancient India. | S. Jayalakshi | Bangalore |
| 4. | Comparative Study of Sanskrit and English Plays with Spl. Reference to Shakespeare, Kālidāsa and Śūdraka. | Timmaiah R. | Bangalore |
| 5. | Contribution of Someśwara to Indian Music. | T.S. Sathyavathi | Bangalore |
| 6. | Man and Nature : A Study in Relationship. | Asha Rani | Baroda |
| 7. | Cultural Background of Indian Advertising : A Semiotic Analysis in Tamil and English | G. Ravichandran | J.N.U. Delhi |
| 8. | Kālidāsa Sāhitya men Paryā-varaṇa. | Ram Kumar Mehara | R.D.V. Jabalpur |
| 9. | Development of Sanskrit Education after Independence. | Ram Bhagat | Kurukshetra |
| 10. | Sambhūya Samutthāna — An Ancient Indian Form of Co-operative Ent. | Anagha V. Joshi | Pune |
| 11. | Saṅgaṇakadīṣṭayā Śṛṅgāraprakāśasya Nāṭyaviṣayakādhyāyānām Vargikaraṇam. | Narayan Dash | H.G.U. Sagar |

**XIIA-PHILOSOPHY AND RELIGION
(BUDDHIST)**

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

- | | | | |
|----|---|--------------------|-----------|
| 1. | Baudha Paramparā men Samādhi. | Ram Nayan Dwivedi | Aligarh |
| 2. | Suttanipāta kā Ālocanātmaka Adhyayana. | Richa Vashistha | Aligarh |
| 3. | Bodhicaryāvatāra — Eka Adhyayana. | Sarika Shrivastava | Allahabad |
| 4. | A Critical Study of the Yāna-bheda in Buddhism. | Kiran Kumar | Jammu |

- | | | | |
|----|--|---------------------------|-------------|
| 5. | Buddha Niti-Śāstra aura uskī Samakālīna Prāsaṅgikā (Mahatma Buddha ke Naitika Upadeśon ke Viśeṣa Sandarbha men). | Karamvir | Kurukshetra |
| 6. | The Buddhist Theory of Perception. | Phramaha Homhuam Buarabha | Kurukshetra |
| 7. | Navya Bhāratīya Darśana men Dharma kī Avadhāraṇā aura uskā Samakālīna Mahattva (Swāmi Vivekānanda, Mahatma Gandhi, Dr. S. Radhakrishnana ke Viśeṣa Sandarbha men). | Raj Kumar | Kurukshetra |

**XII B - PHILOSOPHY AND RELIGION
(NON-BUDDHIST)**

Ph.D./D.Phil. (Degrees Awarded)

- | | | | | |
|----|---|--------------------|-------------|------|
| 1. | Mahatmā Gandhi ke Vicāron para Vedānta Prabhāva. | Ashoka Kumar Singh | Allahabad | 1996 |
| 2. | Viśiṣṭādvaita evam Śuddhādvaita men Tattva-Mīmāṃsā kā Tulanātmaka. Adhyayana. | Rashmi Singh | Allahabad | 1996 |
| 3. | Vākyapadīya men Sādhana Samuddeśa : Eka Vivecanātmaka Adhyayana. | Brahma Dev | Kurukshetra | 1996 |
| 4. | Pūrva-mīmāṃsā and Viśiṣṭādvaita : A Comparative Study of the Mīmāṃsapāduka of Śrī Vedānta Deśika. | C. Raghavan | Madras | 1996 |
| 5. | Studies in the Adhikareṇsārāvalī of Śrī Vedānta Deśika. | Jayashree S. Iyer | Madras | 1996 |
| 6. | Bhāratīya Darśana men Vyavahāra aura Paramārtha (Mahāyāna Buddha Darśana aura Advaita Vedānta ke Viśeṣa Sandarbha men). | Anjana Rani | Kurukshetra | 1997 |
| 7. | Humanism in Gandhian Thought with Special Reference to Satyāgraha and Non-Violence. | Nirdosh Kumar | Kurukshetra | 1997 |

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|-----|--|------------------------|----------------------|-------|
| 8. | Bhaktikālīna Sāhitya mein
Sāmājika Mūlya | Annupurna | Madras | 1997 |
| 9. | The Nyāyasiddhānjana of Vedānta
Deśika : A Critical Study. | S. Usha | Madras | 1997 |
| 10. | Supernormal Perception in Indian
Philosophies. | Nilkantha Dash | Pune | 1997 |
| 11. | Māyā, in Advaita Vedānta and
Śakti in Kashmir Śaivism – A
Comparative Study. | P.K. Acharya | Pune | 1997. |
| 12. | Jaina Darśana men Samyak
Darśana – Samālocanātmaka
Adhyayana. | Vinod Kumar
Jain | H.G.U.
Sagar | 1997 |
| 13. | Rāma Kṛṣṇa Vivekānanda
Darśana men Advaita kī
Bhūmikā. | Chand Verma | Allahabad | 1998 |
| 14. | Ācārya Rāmānuja ke Āvirbhāva
ke Pūrva Viśiṣṭādvaita Siddhānta
Samīkṣātmaka Adhyayana. | Shivakanta
Duribedi | Allahabad | 1998. |
| 15. | Brahmasūtravṛtti Mitākṣarā kā
Samīkṣātmaka Adhyayana. | Shyamkala | Allahabad | 1998 |
| 16. | Viśiṣṭādvaita Vedānta men
Prameya Mīmāṃsā. | Shyam Sunder
Tiwari | Allahabad | 1998 |
| 17. | A Critical Study of Prakaraṇa
Texts Attributed to Śrī Saṅkarā-
cārya. | N.A. Sarva-
mangala | Bangalore | 1998 |
| 18. | Tattvabodhini-Bālaṃanoramayoḥ
Tulanātmakamadhyayanam. | Trilochan
Sharma | V.V.I.
Hoshiarpur | 1998 |
| 19. | Ācārya Haribhadrasūri ke
Dārśanika Granthon men Sāṅkhya
– Siddhānta : Eka Samīkṣātmaka
Adhyayana. | Ravi Kumar | Kurukshetra | 1998 |

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

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|-----|--|--------------------------|-----------|
| 20. | A Critical Study of Russel's Socio-
Political Philosophy and its
Contemporary Relevance. | Jyotish Chandra
Bosak | Aligarh |
| 21. | Kāthopaniṣad kā Dārśanika
Adhyayana. | Anil Kumar
Tiwari | Allahabad |

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| 22. | Madhvācārya ke Darśana kā Samikṣātmaka Adhyayana. | Anajali Yadav | Allahabad |
| 23. | Sāṃkhya Yoga Darśana men Citta kā Samikṣātmaka Adhyayana. | Aradhana Mishra | Allahabad |
| 24. | Sanskrit Mahākāvyon evam Nāṭakon men Devādiviṣayaka Śarta Bhāva evam Anya Bhāva—Eka Vivecanā. | Gayatri Devi | Allahabad |
| 25. | Pātāñjala Yoga Darśana ke Viśeṣa Pariprekṣa men Ādhunika Yogācāryon ke Maton kī Samikṣā. | Kaushal Kishor | Allahabad |
| 26. | Avastīya Avāradi Sūryasata kā Ālocanātmaka Adhyayana. | Manoj Kumar Mishra | Allahabad |
| 27. | Vedānta-Darśana ke Pramukha Sampradāyon men Jñāna kī Avadhāraṇā - eka Samikṣātmaka Adhyayana. | Punam Shrivastava | Allahabad |
| 28. | Vedānta darśana men Mokṣa Siddhānta. | Rashmi Rani Shrivastava | Allahabad |
| 29. | Sāṃkhya Yoga Darśana men Kaivalya - Eka Adhyayana. | Vinod Kumar Tripathi | Allahabad |
| 30. | Yogavaśiṣṭhasya Darśanika Gaveṣaṇam. | Rama Devi | Andhra |
| 31. | The Doctrine of Being and Knowledge in the Advaita Vedānta Śaṅkara Prasthānatreya and Prakaraṇa Granthas. | Pattisapu Sankuntala | Andhra |
| 32. | A Critical Study of the Concept of Abhāva in Indian Philosophy. | Chandramauoli Sindagi | Bangalore |
| 33. | A Critical Study of the Concept of Relation in Indian Philosophy with Special Reference to Samvāya. | H. Sathyanarayana Rao | Bangalore |
| 34. | The Concept of Sūrya in Sanskrit Literature. | K.B. Sudarshan | Bangalore |
| 35. | Upanishadic Sources of Vira-śaivism with Special Reference to Śvetāśvataropaniṣad. | Mahadevaih K.M. | Bangalore |
| 36. | Bharateeya Darśana Param-parayam Nyaya-Vyākaraṇa- | Prabhuling Hebbal | Bangalore |

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| 37. | Shastrayoh Shabda-bodha.
Indian Aesthetics in the Light of
Viśiṣṭādvaita. | Radhika-K. | Bangalore |
| 38. | Lakshmi Tattva in Viśiṣṭādvaita. | S.K. Pankaja | Bangalore |
| 39. | A Critical Study of Shaṅkarā
chārya's Gītā Bhāṣya. | Uma Devi L. | Bangalore |
| 40. | Sri Veerasaiva Pananapeethas - A
Study. | V. Rajasekara | Bangalore |
| 41. | Śivādvaita Mañjarī of Swapra-
bhānanda Śivācharya - A Critical
Study. | Y.R. Channa
Basavaih | Bangalore |
| 42. | Gaṇeśa Sahasranāma : A Study. | Hemant Joshi | Baroda |
| 43. | Anubhūtiśvarūpāchārya : A Study. | Millnd S. Joshi | Baroda |
| 44. | Keśava-Kāśmiri's Tattva-prakāśikā
on the Śrīmad-bhagavadgītā - A
Study. | Rajendra Kumar
Gohil | Baroda |
| 45. | A Critical Study in Rationalism
and Empiricism. | Sashi Prabha
Dohni | Baroda |
| 46. | Bhaktirasāmṛtasindhu of Rūpa-
goswāmi - A Critical Study. | Umesh Tewari | Baroda |
| 47. | Śrīvallabhācāryakṛta-Aṇubhāṣ-
yasya Dārśnikam Mahattvam. | Urmila Bhatt | Baroda |
| 48. | Comparative Study of Śaṅkara and
Rāmānuja with Reference to the
Bhagavadgītā. | Varadrajana A.
Acharaya | Baroda |
| 49. | System of Indian Philosophy on
the Concept of Nirvikalpaka
Pratyakṣa : A Critical Study. | Srikanta
Samanta | Burdwan |
| 50. | The Mind-Brain Identity Theory:
A Critical Study. | Sujatha M.G
Nair | Calicut |
| 51. | Bhāratīya Darśana mein Puruṣa kā
Siddhānta evam Mahattva. | Anil Kumar
Arya | Chandigarh |
| 52. | The Quest for Transcendence: A
Phenomenological Approach to
Religion. | K.J. Rugstin | Chandigarh |
| 53. | Śaktitattva ke Viśeṣa Sandarbha
mein Śrī Durgāṣṭaṣṭi evam Śrī
Maddevix kā Tulanātmaka
Adhyayana. | Lallen Pandey | Chandigarh |
| 54. | A Critical and Comparative Study | Mast Ram | Chandigarh |

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|-----|--|------------------------------|-------------------|
| | of Vyāsabhāṣya and Yoga-Vārtika of Vijñānabhikṣu on Pātañjala Yogasūtra. | Guleria | |
| 55. | A Comparative Study of Jasper's Philosophy and Early Buddhism on human Condition and Temporality. | Phramaha Chainarong Srinanta | Chandigarh |
| 56. | Structure of Value-Experience: A Critical Study of Nicolas Harumann and Marx Scheler. | Poonam Dhanju | Chandigarh |
| 57. | Īśvara Pratyabhijñānavimāśiṇī mein Śakti kī Avadhāraṇā – Eka Anuśīlana. | Ravinder Kumar Sharma | Chandigarh |
| 58. | The Problem of Consciousness, Inter Subjectivity and Historicity in the Philosophy of J.P. Sartre. | Ravindra Mahical Singh | Chandigarh |
| 59. | Bhāratiya Darśanon mein Viśvarūpadeva kā Yogadāna (Vivekamārtaṇḍa ke Viśeṣa Sandarbha mein). | Shanini Verma | Chandigarh |
| 60. | Subjectivity and Body Scheme : Analysis of Merleau Ponty's Concept of Man. | Sonia Kapoor | Chandigarh |
| 61. | Hinduism and Christianity in Manipur : A Comparative Study of Vaiṣṇavisin and Baptist Sect. | A.S. Yaruangam | J.N.U. Delhi |
| 62. | A Comparative Study of the Epistemological and Ontological Doctrines of David Hume and A.J. Ayer. | Sūpriya Pal | J.N.U. Delhi |
| 63. | Conception of Bhakti Rasa in Sanskrit Poetics and Bhakti Śāstra—A Critical Study. | Hemraj R. Patel | Gujarat |
| 64. | Religion and Philosophy in Śiva-Purāṇa : A Critical Study. | Keshavlal Jairambhai Joshi | Gujarat |
| 65. | Vipāka Sūtra – Eka Dārśanika Adhyayana. | Mamta Jain | V.V.I. Hoshiarpur |
| 66. | State and Philosophy of Human Resource Development : The Indian Reality. | Jaya Balachandran | Hyderabad |
| 67. | Social Reconstruction in the | Rajceev Karan | Hyderabad |

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| | Philosophy of Jai Prakash Naryana : A Critical Study. | Reddy | |
| 68. | Philosophical Ideas in Dīggha-nikāya. | Upender Rao | Hyderabad |
| 69. | A Study of the Problem of Other Minds. | Rajkumar Sanajaoba Singh | M.U. Imphal |
| 70. | Swami Vivekanand ke Darśana mein Viśvadharmā kī Avadhāraṇā. | Arti Shrivastava | R.D.V. Jabalpur |
| 71. | Vaiśṇava Purāṇon men Bhakti kā Swarūpa. | Gajanana Mishra | R.D.V. Jabalpur |
| 72. | Ācārya Umā Svāmi aura Unke Tattvārthasūtra kā Anuśīlana. | Manoj Kumar Jain | R.D.V. Jabalpur |
| 73. | Vaijñānika Pariprekṣya men Jaina Dharma (Cārāṇanuyoga ke Veśeṣa Sandarbha men). | Prabha Jain | R.D.V. Jabalpur |
| 74. | Sṛṣṭi Vikāsa : Upaniṣadon evam Śrī Arvinda Darśana ke Viśeṣa Sandarbha men. | Radha Krishan Pandey | R.D.V. Jabalpur |
| 75. | Bhāratīya Yoga Paramparā aura Jñānārṇava. | Rajendra Kumar Jain | R.D.V. Jabalpur |
| 76. | Yamunācāryakṛta Āgama Pramāṇasya Samikṣaṇam. | Savitri | R.D.V. Jabalpur |
| 77. | <i>The Question of State and Marxist Response : A Philosophical Analysis in the Light of the Late 20th Century.</i> | Sanjeev. M.P. | M.G.U. Kottayam |
| 78. | Rajanka - Ānandapraṇīta Śrī-madbhagavadgītā kī Ānandavardhinī Vyākhyā kā Śāstrīya Parīśīlana. | Chandra Kumar Jha | Kurukshetra |
| 79. | Bhagawadgītā Darśana kī Samakālīna Prāsaṅgikatā. | Jodha Ram | Kurukshetra |
| 80. | Maitrī Ādi Bhāvanā Catuṣṭaya : Eka Tulanātmaka Adhyayana (Buddha, Jaina tathā Pātañjala Yoga ke Viśeṣa Pariprekṣya men). | Purniam Ranyal | Kurukshetra |
| 81. | Sāṅkhyācārya Pañcasīkha aura unake Siddhānta. | Ram Gopal | Kurukshetra |
| 82. | Ramaṇa Maharṣi kī Ātmā | Sangeeta Sharma | Kurukshetra |

- Sambandhī Avadhāraṇā kā
Samīkṣātmaka Adhyayana
(Ramaṇa-pānī ke Viśeṣa
Sandarbha men).
83. Jaina Darśana men Ratnatraya : Suman Jain Kurukshetra
Eka Samīkṣātmaka Adhyayana.
84. Bhāratīya Pramāṇa-Mīmāṃsā men Vinod Prakash Kurukshetra
Saṃśaya - eka Pariśilana.
85. Aspects of Nyāya Śūdhā. A.P. Vijayendran Madras
86. Studies in Nyāya. G. Parbha Madras
87. Jain Concept of Self-realisation Gyan Chand N. Madras
(Svādhyāya) : A Study. Jain
88. A Critical Study of Panchana- M. Jaladipan Madras
maskāra Mahāmantra.
89. Nāmasiddhānta Doctrine of the P. Madras
Divine Name (Texts Traditions and
Transreligious Approaches). Gopalakrishnan
90. Bhāvanās in Jainism with Special Purnima S. Madras
Reference to Shanta-audhārasa. Mehta
91. Advaita and Dvaita. R. Saraswati Madras
92. Dharmani Shramic Tradition with S.B. Shekhar Madras
Special Reference to Jaina
Tradition.
93. Studies in the Adhikaraṇa Saravali S. Jayashree S. Madras
of Śrī Vedānta Deśika. Iyer
94. Jainism Through the 'Ages with S. Krishna Madras
Special Relevance to Tamilnad. Chand
95. The Concept of Samānādhikaraṇya S. Lalitha Madras
— Its Syntatic and Semantic
Aspects.
96. The Nyāyasiddhāntjana of Vedānta S. Usha Madras
Deśika — A Critical Study.
97. Dhyāna in Jainism : A Critical Varsha Manilal Madras
Study.
98. On Perception. V.M. Madras
Ananthanarayana
99. Status of Puṣṭimārga in the Bhakti Dholakia Kirti Mumbai
Sampradāya. Nagardas
100. Nirīśvaravādī Darśanon kā Hoshiar Singh Nainital
Tulanātmaka evam Samīkṣātmaka

- Adhyayana.
101. Sāṅkhya Kārikā kī Tīkāon kā Meera Rautela Nainital
Samikṣātmaka Adhyayana.
102. Pre-Gaṅgeśa Concept of Bhagban Panda Pune
Liṅgaparāmarśa.
103. Sāṅkhya and Yoga in Upaniṣads. C. Beher Pune
104. Jainism as Presented in Indian Dibakar Pune
Philosophy. Mohanty
105. A Critical Study of Nyāya- Dipak Kumar J.S.V.
darśanasya. Mishra Puri
106. Arthātattvaparīkṣā of Sesa- Harish C. Panda Pune
govinda.
107. Sakara Nirakara Controversy in Kitahara Yuzen Pune
Indian Philosophy.
108. Parāmarśa in Navya-Nyāya. Krishna Kulkarni Pune
109. Upaniṣadon men Śikṣā darśana : Kamlesh Shimla
Eka Vivecanātmaka Adhyayana
(Pramukha Ekādaśa Upaniṣadon ke
Pariprekṣya men).

XIII – POSITIVE SCIENCES

Subjects on which Research is being Conducted
Ph.D./D.Phil.

1. A Critical Study of the Influence of Krishnamurthy Bangalore
Navagrahas on Human Beings. Bairy
2. Concepts of Science in Sanskrit with Y.S. Gayathri Bangalore
Special Reference to Mathematics.
3. Inter Relation and Interaction between Purohit Baroda
Astrology. Dharma-Śāstra and Kamboj
Vāstuśāstra.
4. Evolution of Ancient Indian System of Kranti Mohan Chandigarh
Medicine : A Case Study of Charaka. Pathak

XIV – SOCIAL AND ECONOMIC INSTITUTIONS

Subjects on which Research is being Conducted
Ph.D./D.Phil.

1. Working Women in Ancient India Harsimran Chandigarh
(From Earliest times to A.D. 1200). Kaur

2.	Development of the Proprietary Rights of Women in Ancient India and their Impact on their Social Status.	Pratibha Devi	Chandigarh
3.	Social Values in Samskritha Literature.	N. Venkateshwarao	Bangalore
4.	Yajurveda men Loka Jīwana.	G.P. Vidyardhi	R.D.V. Jabalpur
5.	Kathāsaritsāgara men Nārī.	Neena Newaskar	H.G.U. Sagar

XV – VEDIC STUDIES
Ph.D./D.Phil.(Degrees Awarded)

1.	Ṛgveda ke Samvāda Sūkton kā Ālocanātmaka Adhyayana.	Anupa Kumar Singh	Allahabad	1996
2.	Śikṣā Granthon kā Ālocanātmaka Adhyayana.	Rameshwar Prasad Chubey	Allahabad	1996
3.	Vaikhānasa – Gṛhyasūtrabhāṣya: A Study.	S. Murthi	Madras	1996
4.	Sadguruśiṣyaviracita Vedārtha-dīpikāgata Vaidika Ākhyāna : Eka Samīkṣātmaka Adhyayana.	Krishna Devi	Kurukshetra	1997
5.	Śukla Yajurveda men Dārśanika Tattva.	Rajendra Singh	Kurukshetra	1997
6.	Vaidika Saṃhitāon men Mātariśvā : Eka Adhyayana.	Sabira Swami	Kurukshetra	1997
7.	Śuklayajurveda kī Mādhyandina Saṃhitā men Kāvya-tattva.	Someshwar Dutt	Kurukshetra	1997
8.	Yājñavalkya Smṛti kā Samīkṣātmaka Adhyayana.	Usha Gupta	Nainital	1997
9.	Ecological Awareness Reflected in the Atharvaveda.	Niranjan Jena	Pune	1997
10.	Ṛgvedīya Prathama Maṇḍala kā Ālocanātmaka Adhyayana.	Sudhakara Tripathi	Allahabad	1998
11.	The Śākta Upaniṣads – A Critical Study.	Siva Prasad. D.	Andhra	1998
12.	Ṛgveda men Prayukta Kṛdanta Padon kā Svava-vivecana.	Sheela Rani	Kurukshetra	1998
13.	Swami Dayananda Saraswati ke Vedabhāṣya men Abhivyakta Dārśanika Tattvon kā Samīkṣā-	Pushpa Lata Chandala	Nainital	1998

tmaka Adhyayana.

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

14.	Ṛgveda men Varṇita Agni ke Vibhinna Svarūpon kā Samīkṣātmaka Adhyayana.	Adarsh Kumari Chaturvedi	Allahabad
15.	Śatapatha Brāhmaṇa kā Sāṃskṛtika Adhyayana.	Gulab Chandra Dubey	Allahabad
16.	Ṛgveda ke Dvitiya Maṇḍala kā Ālocanātmaka Adhyayana.	Jaya Tripathi	Allahabad
17.	Ṛgvedīya Daśamamaṇḍala—Eka Sāṃskṛtika Adhyayana.	Mamta Shukla	Allahabad
18.	Vaidika Vāṇmaya men Ādityon kā Ālocanātmaka Adhyayana.	Om Prakash Tripathi	Allahabad
19.	Pramukha Upaniṣadon kā Sāṃskṛtika Adhyayana.	Sharda Kumari	Allahabad
20.	Atharvavedaprokta Puṣṭi, Śānti evam Abhicāra Karma – Eka Adhyayana.	Sneha Lata Pandey	Allahabad
21.	Vaidika Vāṇmaya men Gaṇa Devatāon kā Samīkṣātmaka Adhyayana.	Surendra Dev Pandey	Allahabad
22.	Sanskrit Chandovidhāna kā Saiddhāntika evam Prāyogika Viśleṣaṇa.	Vinod Kumar Gupta	Allahabad
23.	A Critical Appraisal of Śvetāśwata Upaniṣad.	M.N. Subhashini	Bangalore
24.	Yoga – Upaniṣads : A Study.	Heena S. Kotak	Baroda
25.	Some Minor Upaniṣads of Atharvaveda – A Study.	Shveta S.	Baroda
26.	Ṛgvedīya Sāyaṇabhāṣya Viniyoga Vākyaṛtha Samīkṣā.	Kajal Chander Dey	Burdwan
27.	Upaniṣadon kā Samājamano-vijñāna kī Drṣṭi se Adhyayana.	Poonam Rani	V.V.I. Hoshiapur
28.	Prātisākhyon evam Śikṣāvayavon kā Bhāṣā Vaijñānika Adhyayana.	Devi Dina Pandey	R.D.V. Jabalpur
29.	Ṛgveda men Āṅgirasī Paramparā kā Samīkṣātmaka Adhyayana	Panchamlal Chariya	R.D.V. Jabalpur

- kā Samikṣātmaka Adhyayana.
30. Ṛgveda men Ṛṣi aura unkā Ved Parakash R.D.V.
Paurāṇika Ākhyāna. Mishra Jabalpur
31. Atharvaveda kī Sūktiyon kā Vibha Shukla R.D.V.
Adhyayana. Jabalpur
32. Traitavāda Mīmāṃsā (Dayā- Sushma Kurukshetra
nandakṛta Yajurveda Bhāṣya ke Samuchiwal
33. The Earlier and Later Upaniṣads - Manohar Mumbai
A Comparative Study. Mirinalini
Vivek
34. Reflections of Vedic Sacrifice in Pethe Madhavi Mumbai
Ancient India (as seen from Moreswar
35. Garga Saṃhitā kī Samālocanā- Dipika Pandey Nainital
tmaka Adhyayana.
36. Manusmṛti kī Ācārya Kullūka- Santosh Bhatt Nainital
Bhaṭṭa-viracita Manvartha-
Muktāvalī kī Samikṣātmaka
Adhyayana.
37. Yājñavalkya Smṛti kī Mitākṣarā Sushma Nainital
Ṭīkā kī Samālocanātmaka evam Tripathi
38. Śrī Garga Saṃhitā men Rādhā kī Veena Punctha Nainital
Varṇana.
39. Dampati in the Dharma Śāstras. C. Biswajit Roy Pune
40. Women in Smṛti Literature. Nirmalkanti Pune
Mirbar
41. Āpastamba Dharmasūtra - Eka Hari Lal Shimla
Anuśilana.
42. Vedāṅga-Prakāśa kī Samikṣātmaka Prabhat Kumar Shimla
aka Adhyayana.
43. Chāndogyopaniṣad men Parama- Rakesh Dutt. Shimla
Tattva-swarūpa.

RESEARCH INSTITUTIONS IN INDIA

KURUKSHETRA

**The Institute of Sanskrit and Indological Studies,
Kurukshetra University, Kurukshetra, 136 119.**

Kurukshetra University established the '*Institute of Indic Studies*' in 1962. **Prācī Jyoti** : the Digest of Indological Studies was inceptioned in 1963 through this Institute. Its latest combined volume (XXXII-XXXIV) is in your hands. The Digest has, so far, gained a position of an indispensable aid to the researchers, scholars and students alike by virtue of its quality and continuity. The services of the Institute were recognized by the **University Grants Commission** and it was given a new name : **The Institute of Sanskrit and Indological Studies** and was expanded as a full fledged Research Department in 1984 by giving generous grants for an independent building, library and academic posts. Thence the Institute ventured many research projects.

Collaborative Project : A WORD CONCORDANCE OF MAHĀBHĀRATA.

Basic research cards of the word entries with analysis and specifications of the text of *Mahābhārata*, critically edited by the 'Bhandarkar Oriental Research Institute, Pune' have been checked for alphabetization. '**A Word Concordance of Harivaṃśa**' : The *Khil-Parvan* of *Mahābhārata* has already been released . The Camera Ready Copy of '**A Word Concordance of Ādi-parva**' is ready. Press copies of '**A Word Concordance of Sabhā-parva**' and '**A Word Concordance of Virāt-parva**' are also ready. Work on '**A Word Concordance of Āraṇyaka-parva**' is in progress. The institute intends to publish one part of the Word Concordance every ensuing year.

National Seminars Organised :

1. The Institute organised a three day Seminar on '**The Teachings of Mahābhārata**' from March 23 to 25, 2001. Fortyfive scholars participated from allover India and presented their Research-papers.

2. Another two day National Seminar was organised on '**Bhagawān Mahāvīra : Teachings and Philosophy**' from August 16 to 17, 2001. Seminar was inaugurated by Shri Om Prakash Chautala, Chief Minister, Haryana. Thirty scholars from all over India participated and presented their Research-papers.

PANJAB UNIVERSITY

a. Department of Philosophy

Professor Dharmananda Sharma has completed and got published the following two works :

1. An edition of "Sāṅkhyapravacanabhāṣya" of Viṣṇūabhikṣu on "Sāṅkhyadarśana" of Kapilamuni with Hindi translation and an expanded preface (*prastāvanā*), published by Amara Grantha Publications, Delhi, pp.xxiv + 548.
2. An edition of the primer of "Sāṅketikam Tarkaśāstram" (Symbolic Logic) in Sanskrit, Pub. By Kalki-Prakāśanam, Chandigarh, pp. 92.

b. Department of Vishveshvaranand Vishva-Bandhu Institute of Sanskrit and Indological Studies, Hoshiarpur.

(i) Dictionary of Vedic Interpretation :

First volume of this main collaborative project is almost complete barring the entries of German, French, and Dutch languages. This volume shall comprise the position upto word *Agni*. Documentation of Interpretations has been worked out on historical principles.

(ii) Vedic text editing :

Publication of critical edition of the *Āśvalāyana Śrauta Sūtra* with *Devatrāta Bhāṣya* has been completed. Now the publication of critical edition of *Siddhānti-Bhāṣya* of the *Āśvalāyana Śrauta Sūtra* has been started.

BOOKS RECEIVED

S.No.	Name of the Book	Writer/Editor	Publisher
1.	Āṇandā (Gīta).	Hari Vallabha Bhayani & Pritam Singhavi	Pārśva International Educational & Research Foundation Ahmedabad-4.
2.	Dohā-Pāhuḍa.	Hari Vallabha Bhayani, Ramanika Shah & Pritam Singhavi	Pārśva International Educational & Research Foundation Ahmedabad-4.
3.	Sadayavatsa-kalhanam.	Dr. Pritam Singhavi	Pārśva International Educational & Research Foundation Ahmedabad-4.
4.	Samanvaya, Śānti aura Samatva Yoga kā Ādhāra- Anekāntavāda.	Dr. Pritam Singhavi	Pārśva International Educational & Research Foundation Ahmedabad-4.
5.	Aṇupehā.	Dr. Pritam Singhavi	Pārśva International Educational & Research Foundation Ahmedabad-4.
6.	Gāthā-maṇjarī.	Hari Vallabha Bhayani	Pārśva International Educational & Research Foundation Ahmedabad-4.
7.	Selections from Hindu Scriptures.	G.C. Asnani	Noble Printers Pvt. Ltd., Pune-411002.
8.	Alaṅkāra Dappana L.D. Series-120.	K.K. Dixit Jitendera B. Shah	L.D. Institute of Indology, Ahmedabad-9.
9.	Alaṅkāra Dappana L.D. Series-121. (Translation)	K.K. Dixit Jitendera B. Shah	L.D. Institute of Indology, Ahmedabad-9.

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|-----|--|---|---|
| 10. | Alaṅkāra Dappana L.D.
Series-122. | Jasadevasuri
Viraiyarn
Candappadasami
Ceeriyām | L.D. Institute of
Indology,
Ahmedabad-9. |
| 11. | Padārtha-tattva-
Nirūpaṇam.
(Hindi Translation) | Visvambhar Pahi
Kusum Jain | Deptt. of Philosophy,
Univ. of Rajasthan,
Jaipur. |
| 12. | Bauddhārtha Bāhyārtha
Paryālocanam. | Rajinder Prasad
Sharma | Deptt. of Philosophy,
Univ. of Rajasthan,
Jaipur. |
| 13. | Nyāyalīlāvati, | Rajinder Prasad
Sharma | Deptt. of Philosophy,
Univ. of Rajasthan,
Jaipur. |
| 14. | Siddhānta Lakṣaṇa
Tattvāloka Prakāśaḥ,
Part- I. | Pd. Khadga Nath
Mishra, Shreekrishna
Sharma | Deptt. of Philosophy,
Univ. of Rajasthan,
Jaipur. |
| 15. | Siddhānta Lakṣaṇa
Tattvāloka Prakāśaḥ,
Part- II. | Pd. Khadga Nath
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नवीनतम प्रकाशन

हरिवंशपदानुक्रमकोष

भारत में प्राच्य साहित्य के परिशीलन हेतु किए जाने वाले प्रयासों की उत्तरोत्तर लोकप्रियता को देखते हुए भारत के विद्वद्वृन्द द्वारा परिशीलकों की सहायता के लिए विविध ग्रन्थों के पदानुक्रमकोषों का प्रणयन किया जा रहा है। इनमें सबसे महत्वपूर्ण प्रयास आचार्य विश्वबन्धु जी का है, जिनके अदम्य साहस और अद्भुत श्रमशक्ति के फलस्वरूप हांशियारपुर से वैदिकपदानुक्रमकोष का सम्पादन हुआ। यह पदानुक्रमकोष शोधार्थियों के लिए एक वरदान सिद्ध हुआ है और इसकी सहायता से वैदिक साहित्य में प्रतिपादित अनेक विषयों का सफल शोधपरक परिशीलन सम्भव हो पाया। इस पदानुक्रमकोष को भारत में पदानुक्रमकोष-परम्परा का प्रवर्तक माना जा सकता है।

इसी परम्परा में संस्कृत एवं प्राच्यविद्या संस्थान, कुरुक्षेत्र विश्वविद्यालय, कुरुक्षेत्र ने महाभारत के पदानुक्रमकोष के सम्पादन का संकल्प लिया। महाभारतकार ने स्वयं स्वीकार किया है कि महाभारत में वह समूची सामग्री समग्र रूप में विद्यमान है, जो महाभारतेतर ग्रन्थों में आद्यन्त संकलित है। ग्रन्थ के बृहदाकार और इसके पदानुक्रमकोष के सम्पादन में व्यतीत होने वाली समय-सीमाओं को ध्यान में रखते हुए इसके सम्पादन के लिए पर्वाश्रित विधा अपनाई गई है। प्रस्तावित पदानुक्रमकोष पन्द्रह खण्डों में प्रकाशित होगा। सुविधा की दृष्टि से सर्वप्रथम हरिवंश के पदानुक्रमकोष का सम्पादन सम्पन्न किया गया है। यह पदानुक्रमकोष हरिवंशपर्व पर शोधकार्य करने के लिए मुख्य उपकरण सिद्ध होगा। इसके लिए शोधार्थी को आद्यन्त पाठ के लिए समय व्यतीत करने की आवश्यकता नहीं पड़ेगी। वह इसकी सहायता से तत्क्षण ही वाञ्छित सन्दर्भ को ढूँढ पाने में समर्थ हो सकेगा तथा एक ही पद के विविध प्रयोगों से अवगत होने में भी उसे कठिनाई का सामना नहीं करना पड़ेगा।

प्रस्तुत पदानुक्रमकोष की रचना भाण्डारकर प्राच्यविद्या संशोधन मन्दिर, पूना द्वारा सम्पादित हरिवंशपर्व के समीक्षित पाठ पर आधारित है, जिसमें 118 अध्याय तथा 6083 पद्य उपलब्ध होते हैं। इसमें हरिवंश के प्रत्येक पद को अकारादि क्रम से पूर्णसन्दर्भसहित सूचीबद्ध किया है।

प्राचीन आचार्यों ने समस्त पदराशि को चार वर्गों में विभाजित किया है - नाम, आख्यात, उपसर्ग और निपात। प्रस्तुत पदानुक्रमकोष में पदों को सूचीबद्ध करते समय समस्त पदराशि केवल दो वर्गों में विभक्त हो कर रह गई है : नाम (सुबन्त) पद और आख्यात (तिङन्त) पद; क्योंकि प्र इत्यादि उपसर्ग धातुओं के साथ संयुक्त रखे गए हैं और

ननु इत्यादि निपातों को नामपदों के साथ परिगणित किया गया है । एक-दो स्थलों पर उपसर्ग कर्मप्रवचनीय रूप में भी प्रयुक्त हुए हैं ।

नामपदों को सूचीबद्ध करते समय मूल शब्द की प्रमुख प्रविष्टि की गई है और उसके अधीन विभक्तिक्रम से यथोपलब्ध रूप दिए गए हैं, यथा - अंशुमान्, अंशुमन्तम्, अंशुमतः इत्यादि रूपों को 'अंशुमत्' इस मूल शब्द के अन्तर्गत रखा गया है । सम्बोधन रूपों में प्रथमा विभक्ति होने के कारण सम्बुद्धि-पदों को द्वितीया विभक्ति के रूपों से पहले प्रथमा विभक्ति के रूपों के साथ रखा गया है । नामपदों के अन्तर्गत विशेषण रूप में प्रयुक्त शब्दों को पुल्लिंग, नपुंसकलिंग और स्त्रीलिंग के क्रम से सूचीबद्ध किया गया है ।

अव्ययपदों को सूचीबद्ध करते समय उनके प्रायोगिक रूप को महत्व देते हुए उच्चैः, नीचैः, प्रातः इत्यादि रूपों की प्रविष्टि की गई है और उनका उच्चैस्, नीचैस्, प्रातर् इत्यादि मूल रूप कोष्ठक में दिया गया है । तसिल्, शस्, क्त्वा, ल्यप्, तुमुन्, णमुल् इत्यादि प्रत्ययों से निष्पन्न ततः, क्रमशः, गत्वा, आगत्य, गन्तुम्, स्मारं स्मारम् इत्यादि पदों को अव्ययों की श्रेणी में रखा गया है ।

आख्यात (तिङन्त) पदों को सूचीबद्ध करते समय धातुरूपों की प्रविष्टि मूल धातु के अन्तर्गत की गई है । मूल धातु के स्वरूप, अर्थ और गण का निर्देश पाणिनीय तन्त्र के अनुसार किया गया है । धातु की रूपावली को भी पाणिनीय तन्त्र के अनुसार लकारक्रम से सूचीबद्ध किया है । डु/कृञ्, डु/नदि इत्यादि धातुओं के आद्य अनुबन्ध को उपेक्षित करते हुए उन्हें क्रमशः कवर्ग और तवर्ग इत्यादि क्रम में सूचीबद्ध किया है । लकारों के बाद क्रमशः कर्मवाच्य, णिजन्त, सन्नन्त इत्यादि रूपों को सूचीबद्ध करके बाद में सोपसर्ग धातुरूप दिए गए हैं । सोपसर्ग धातुओं को मूल धातु के अन्तर्गत ही उपसर्गों के अकारादिक्रम से सूचीबद्ध किया है ।

इस पदानुक्रमकोष के संकलन में सरलता और सुगमता का विशेष ध्यान रखा गया है, जिससे परिशीलकों को वाञ्छित विशिष्ट सन्दर्भों के उद्धरणों के चयन में किसी कठिनाई का सामना न करना पड़े । विश्वास है कि यह पदानुक्रमकोष सभी शोधार्थियों के लिए उपयोगी सिद्ध होगा ।

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